

I320-9  
ILLI  
V 30  
No 12  
C 3

ILLINOIS DOCUMENTS

DEC 03 2004

December 2004 \$3.95

# Illinois Issues

A publication of the University of Illinois at Springfield



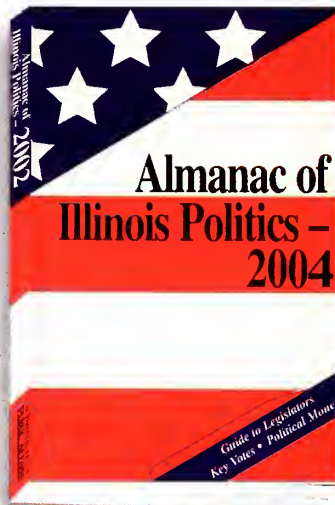
## Postmodern past

In the new millennium, historical interpreters search for new ways to reach a point-and-click generation

★ *New legislative and congressional maps*

Reduced  
Price of  
\$19.95

# Almanac of Illinois Politics— 2004



## *The #1 guide to Illinois government*

Since its first edition in 1990, the biennial *Almanac of Illinois Politics* has been the resource for information on the key players in Illinois government.

- U.S. Senators, Congressmen, State Senators and State Representatives
- Phone numbers, fax numbers, e-mail addresses and their web sites
- Voting records on the top issues of 2003
- Top PAC contributors, legislators and their opponents

## *It's all in the Almanac of Illinois Politics—2004.*

*"A very worthwhile reference for everyone who needs a ready information source on state government."*

— Michael J. Madigan  
Speaker of the Illinois House

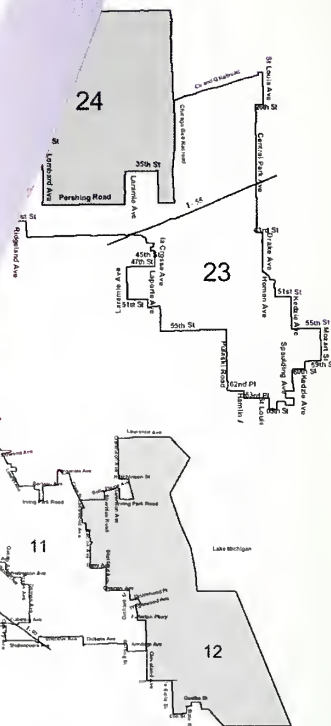
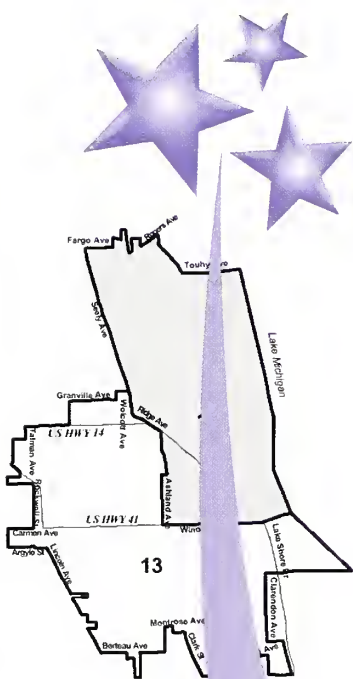
*"I have always found the Almanac of Illinois Politics to be very helpful. It is the ideal informational resource on state government."*

— Frank Watson  
Minority Leader, Illinois Senate

**\$19<sup>95</sup>** *plus postage and handling*

(\$3.00 first book, \$.50 for each additional book)

**Please refer to the tear-out order form inside this issue!**





 **YES!** I want to **subscribe to *Illinois Issues***  
for one full year. (11 issues in all) at the special introductory rate of just \$34.95.

**SPECIAL INTRODUCTORY OFFER!!**  
**SAVE 28% OFF THE COVER PRICE!**

My name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

E-mail \_\_\_\_\_

☐ Payment enclosed      Account# \_\_\_\_\_

☐ Bill me later      Exp. date \_\_\_\_\_

☐ MasterCard      Signature \_\_\_\_\_

☐ VISA      For faster service, call 1-800-508-0266.

This popular directory lists the names, addresses  
and phone numbers of elected and appointed  
officials in all three branches of government.

**Plus!**  
**FREE**  
with your  
subscription



B604



NO POSTAGE  
NECESSARY  
IF MAILED  
IN THE  
UNITED STATES



**BUSINESS REPLY MAIL**

FIRST CLASS MAIL PERMIT NO. 1901 SPRINGFIELD, IL

POSTAGE WILL BE PAID BY ADDRESSEE

*Illinois Issues*

UNIVERSITY OF ILLINOIS AT SPRINGFIELD

PO Box 19243

Springfield IL 62794-9980



*Peggy Boyer Long*



## Public affairs journalists face challenges in the years ahead

by Peggy Boyer Long

Someone in China opened *Illinois Issues*. Someone in Mexico did the same. Add France and Israel, South Africa and Japan. In fact, over the course of the past several months, individuals in 38 countries spent some time with — the term of art now is “visited” — an electronic edition of the magazine.

We know this because technology enables us to track such “hits” on the magazine’s Web site. We can calculate, too, the most popular times (Tuesday afternoons specifically, the height of the spring legislative session generally) and the most popular entry point (our news page). We know that among these cyber readers, state workers and employees

of Illinois-based corporations are well represented. And we know they are looking for information about certain public figures and policy issues.

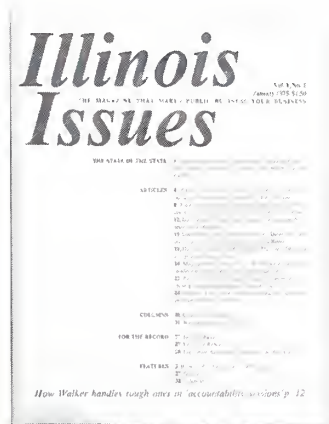
Such instant and detailed feedback is amazing in and of itself. After all, it wasn’t that long ago that one of the magazine’s graduate assistants created *Illinois Issues*’ first home page. (In truth, he began by explaining what a home page is.)

But that’s just one of the changes we’ve made at the magazine over the years. And now seems a good time to take stock. Next month, we begin our 30th Anniversary year. To mark the occasion, we’ve spent the fall looking back over some of the issues Illinoisans faced in the past three

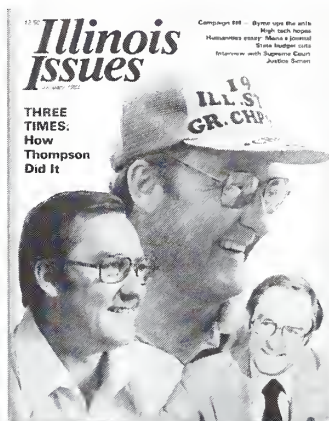
decades. Next year, we’ll examine some of the challenges they could face in the coming years.

So it seems appropriate in this edition to assess the past and consider the future of *Illinois Issues* itself. This much is clear: The art and science of communication has changed radically in the magazine’s lifespan, especially over the past decade.

*Illinois Issues*, along with most other publications, had graduated to in-house computer editing and design by the 1990s, then ventured onto the Internet. Writers learned to submit assignments by e-mail, photographers learned to create digital images, and we learned to prepare and send editions to the printer electronically.



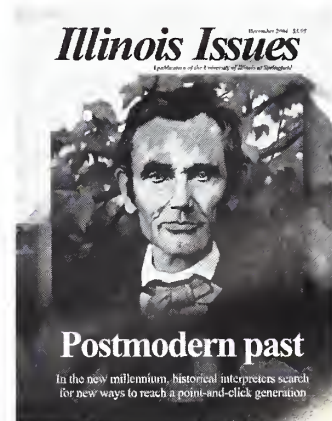
January 1975



January 1983



May 1996



December 2004



## ADVISORY BOARD

### CHAIR

**Diana Nelson**, executive director, *Cross City Campaign for Urban School Reform*, Chicago.

### VICE CHAIR

**Taylor Pensoneau**, author and president of the board of directors, *Illinois Center for the Book*, Springfield.

### MEMBERS

**Jaumes M. Banovetz**, professor emeritus of public administration, Northern Illinois University, DeKalb.

**MarySue Barrett**, president, Metropolitan Planning Council, Chicago.

**Robert J. Christie**, vice president, government relations, Northwestern Memorial Hospital, Chicago.

**Darcy Davidsmeyer**, director, state government relations, Motorola Inc., Schaumburg.

**Kathleen Dunn**, vice president, government relations, Illinois Hospital Association.

**Jim Edgar**, senior fellow, Institute of Government and Public Affairs, University of Illinois.

**Sharou Gist Gilliam**, executive vice president, Unison Maximus Consulting Solutions, Chicago.

**Lawrence N. Hansen**, vice president, Joyce Foundation, Chicago.

**Doris B. Holleb**, professorial lecturer, University of Chicago.

**Jetta Norris Jones**, attorney, Chicago.

**Robert J. Klaus**, president and CEO, Oral Health America, Chicago.

**Mike Lawrence**, director, Public Policy Institute, Southern Illinois University at Carbondale.

**Joan W. Levy**, education consultant, Northbrook.

**William E. Lowry**, vice president for Human Resources and Administration, John D. and Catherine T. MacArthur Foundation, Chicago.

**Roberta Lynch**, deputy director, American Federation of State, County and Municipal Employees, Chicago.

**Jeff Mays**, president, Illinois Business Roundtable, Chicago.

**Abner J. Mikva**, visiting professor of law, University of Chicago.

**Dawn Clark Netsch**, professor of law emeritus, Northwestern University School of Law, Chicago.

**Aurie Pennick**, attorney, Chicago.

**Betsy A. Plank**, principal, Betsy Plank Public Relations, Chicago.

**Sylvia Puente**, director, Metropolitan Chicago Initiative, Institute for Latino Studies, University of Notre Dame.

**Phillip J. Rock**, attorney, Rock, Fusco, and Garvey, Ltd., Chicago.

**Auna Eleanor Roosevelt**, director, community and education relations, Boeing Co., Chicago.

**Chuck Scholz**, mayor of Quincy.

**Douglas Scott**, mayor of Rockford.

**Wim Wiewel**, dean, College of Business

Administration, University of Illinois at Chicago.

**Paula Wolff**, senior executive, Chicago Metropolitan 2020.

### EX-OFFICIO MEMBERS

**Barbara E. Ferrara**, interim executive director, Center for State Policy and Leadership, University of Illinois at Springfield.

**Jack H. Knott**, director, Institute of Government and Public Affairs, University of Illinois.

### FOUNDING MEMBER

**Samael K. Gove**, professor emeritus of political science, University of Illinois.

### MEMBERS EMERITUS

(years served on board in parentheses)

James L. Fletcher (1983-2000), William C. Harris (1986-93), David Kenney (1978-90), Louis H. Masotti (1978-92), James T. Otis (1975-94), David J. Paulus (1988-94), Carl Shier (1978-87).

These changes meant significant advances for editors and readers. For starters, it got cheaper to produce a more attractive magazine. Our inaugural issue, published in January 1975, had a table of contents on the cover and little beyond text inside. By the 1980s, we had color covers and plenty of illustrations and photographs inside. By the mid-'90s, we were creating our own computer-generated illustrations and publishing occasional four-color pages.

The second advance was in editorial efficiency. Computers meant faster turnaround on writing, editing and production, which enhanced our ability to provide more up-to-date information in the printed magazine. We could more readily stay in sync with the policy debate. In addition, the Web site enabled us to fill the news gap between published editions and archive longer projects online.

But while technology has improved our capacity to transmit information, the driving force behind each of our strategic advances has been the changing needs of readers — indeed the changing nature of readership.

In its infancy, the magazine seemed under no special pressure to fight for readers' time — or, for that matter, to fight for readers. In the mid-'70s, a ready audience for in-depth government reporting was assumed, and probably rightly so. Our text-heavy pages and 7,000-word articles were a reflection of this assumption. Soon

enough, though, visual appeal became necessary to attract an increasingly distracted reader. And recently we've needed to get even more creative. We aimed for shorter features overall, promoted livelier writing and created a newsier section called Briefly. We framed governance in a broader context, too, adding the summer environmental issue and the winter arts issue. (This one is the magazine's ninth.) And, of course, we created the Web site and continue to plan ways to enhance it, including an interactive component.

Today, in what has been called the age of infotainment, patient readers of state government news and analysis are no longer a given. And so, like planners in every other policy arena we'll examine over the next year, public affairs journalists can expect to face rapid change over the coming decades without a lot of guideposts.

At best, we can foresee a number of challenges. Key among them will be continuing to find ways to offer responsible and insightful government reporting to a public that needs it to make informed choices, and to do so in a communications era that appears, for the time being, to have turned readers into online infograzers.

Certainly we've achieved global reach through our Web site. What isn't yet clear is how much our newest readers are learning about our civic state. □

Peggy Boyer Long can be reached at [peggyboy@aol.com](mailto:peggyboy@aol.com).

## Awards

Two Illinois journalists earned First Place awards from the national Association of Capitol Reporters and Editors for pieces published in *Illinois Issues*. The awards recognize excellence in state government reporting.

Charles N. Wheeler III was awarded First Place for three of his *Ends and Means* columns about significant public policy issues. Wheeler, whose commentary appears each month in *Illinois Issues*, is director of the Public Affairs Reporting program at the University of Illinois at Springfield.

He was a longtime Statehouse reporter for the *Chicago Sun-Times*.

Kate Clements was awarded First Place for "Risky math," an article on the state's pension systems. Her analysis appeared in the May issue of the magazine. Clements is Statehouse bureau chief for *The News-Gazette* of Champaign. She also won Second Place and Third Place awards for other pieces published in that newspaper.

The association is an organization of journalists who cover Statehouses. The awards were announced at a November conference in Columbia, S.C.

# Illinois Issues

ILLINOIS DOCUMENTS

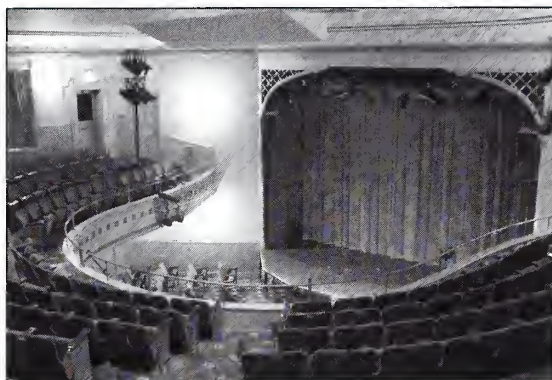
DEC 03 2004

A publication of the University of Illinois at Springfield

December 2004



*Landscape in transit, page 24*



*Hometown arias, page 28*



*Postmodern past, page 15*

## FEATURES

### 15 Postmodern past

*In the new millennium, historical interpreters search for ways to reach a point-and-click generation.*

Essay by Dan Guillory

### 19 *Photo essay* Showmanship

*Designers are readying exhibits at the Abraham Lincoln Presidential Library and Museum.*

by BRC Imagination Arts  
& Robert C. Ladendorf

### 24 Landscape in transit

*Hand-cut glass tiles at Chicago's renovated Blue Line station reflect the rich story of Pilsen's immigrant community.*

by Pat Guinane

### 28 Hometown arias

*Opera houses were the first civic centers. And preservation efforts aim to save a few of these symbols of 19th century prosperity and culture.*

by Beverley Scobell

### 32 *Retrospective* Three decades of public affairs journalism

*Credits: The Lincoln portrait on our cover was painted by Gregory Manchess. It comes to us courtesy of BRC Imagination Arts and the Abraham Lincoln Presidential Library and Museum. The cover was designed by Diana L.C. Nelson.*

**Editorial and business office:** HRB 10, University of Illinois at Springfield, One University Plaza, Springfield, IL 62703-5407. Telephone: 217-206-6084. Fax: 217-206-7257. E-mail: [illinoisissues@uis.edu](mailto:illinoisissues@uis.edu). E-mail editor: [boyer-long.peggy@uis.edu](mailto:boyer-long.peggy@uis.edu).

**Subscription questions:** *Illinois Issues*, Subscription Division, P.O. Box 2795, Springfield, IL 62708-2795 or call 1-800-508-0266. Hours are 8:00 a.m. - 4:30 p.m. Central Time, Monday-Friday (except holidays). **Subscriptions:** \$39.95 one year/ \$72 two years/ \$105 three years; student rate is \$20 a year. Individual copy is \$3.95. Back issue is \$5. *Illinois Issues* is indexed in the PAIS Bulletin and is available electronically on our home page: <http://illinoisissues.uis.edu>. *Illinois Issues* (ISSN 0738-9663) is published monthly, except during the summer when July and August are combined. Periodical postage paid at Springfield, IL, and additional mailing offices.

**Postmaster:** Send address changes to *Illinois Issues*, Subscription Division, P.O. Box 19243, Springfield, IL 62794-9243.

©2004 by *Illinois Issues*, University of Illinois at Springfield, One University Plaza, Springfield, IL 62703-5407. All rights reserved. Reproduction in whole or in part without prior written permission is prohibited. *Illinois Issues* is published by the University of Illinois at Springfield. In addition to university support and subscription income, the magazine is supported by grants and donations. The contents of the magazine do not necessarily reflect the views of the university or the donors.

## DEPARTMENTS

### 3 EDITOR'S NOTEBOOK

*Journalists face challenges.*

by Peggy Boyer Long

### 6 STATE OF THE STATE

*The truth can be complicated.*

by Pat Guinane

### 8 BRIEFLY

### 34 PEOPLE

### 37 ENDS AND MEANS

*Whose moral values?*

by Charles N. Wheeler III

## STAFF

**Director/Executive Editor, Center Publications**  
Peggy Boyer Long

### EDITORIAL

**Managing Editor:** Maureen Foertsch McKinney

**Projects Editor:** Beverley Scobell

**Statehouse Bureau Chief:** Pat Guinane

**Columnist:** Charles N. Wheeler III

**Associate Editor:** Robert C. Ladendorf

**Graduate Assistants:** Rikeesha Cannon, Keith Taylor

**Editorial Assistant:** Debi Edmund

### BUSINESS

**Circulation & Marketing Manager:** Charlene Lambert

**Business Manager:** Chris Ryan

### PRODUCTION

**Art Director:** Diana L.C. Nelson

*Illinois Issues* is published by Center Publications  
**Center for State Policy and Leadership**  
<http://cspl.uis.edu>



Patrick J. Guinane



## Truth is complicated so two ideas can stand in opposition

by Pat Guinane

Chicago preserved a piece of its history, while Springfield erased part of its past.

In both cases, these communities were reacting to public art that was created to portray the lives of working people, a message — and a medium — almost always guaranteed to garner an emotional response. After all, public murals, statues and sculptures ask an entire community to embrace an issue that may be indefinable, even to individuals. And this is especially difficult when the subject itself is political.

For Chicago, it took time — 118 years to be exact.

This fall, the city unveiled a 15-foot-tall monument at Randolph and Desplaines streets on the near Northwest Side, an area once known as Haymarket Square. It was there, on May 4, 1886, that a bomb was thrown during a crowded labor rally. The explosion and the resulting melee killed eight police officers. The self-described anarchists were fighting for an eight-hour workday. Eight of the activists who organized or spoke at the rally were rounded up and tried for inciting the riot. Four were hanged. One committed suicide in prison. Three were pardoned seven years later.

The origin of the bomb remains a mystery, but the rally became a seminal event in the international workers'

---

*Public murals, statues  
and sculptures ask an  
entire community  
to embrace an issue  
that may be indefinable,  
even to individuals.*

*And this is especially  
difficult when the  
subject itself is political.*

movement. Outside the United States, May Day still commemorates May 1, 1886, when the American Federation of Labor declared eight hours a legal working day, touching off the nationwide strikes that led to the Haymarket violence.

But, until now, only a small sidewalk plaque marked the site, a huge disappointment for pilgrims from across the industrial world. A 9-foot statue of a Chicago police officer was erected there in 1889, but the overtly partisan artwork became a target for vandalism. It has been moved several times and now occupies the courtyard of the Chicago Police Academy.

Chicago artist Mary Brogger was charged with preserving this polarizing historical moment in a more inclusive manner. Her red-hued bronze sculpture depicts a crowd of faceless figures encircling a wagon similar to the one that provided a makeshift stage for the 1886 rally. The figures appear to be either assembling or tearing apart the wagon.

"I left it open to the possibility that it's both at the same time," Brogger says. "That's the reality of the situation. The truth is complicated and two ideas can stand in opposition to one another and both be real."

The statue's September unveiling attracted mild protests, but individuals representing both sides of the original dispute came together. The Chicago Police participated, as did the Illinois Federation of Labor, which paid to truck the statue in from the Oregon, Ill., studio where Brogger spent a year creating it.

That's not to say the new monument has healed old wounds. While the Chicago Police are now themselves unionized, some have yet to forgive the anarchists. That was apparent this summer when officers objected to naming a tiny Northwest Side park after Lucy Parsons, the activist wife of one of the anarchists who was executed.

In Springfield, no public protest marked the deletion of one of the city's



public murals. That's because Springfield officials offered no advance notice this summer when they decided to replace the 22-year-old artwork with a fresh coat of white paint.

"We own the building but had leased it to the Springfield Housing Authority, and they were the ones that decided to paint over it," says Ernie Slottag, spokesman for Springfield Mayor Tim Davlin. "Apparently it was getting tattered and deteriorating and needed some restorations, and they felt that it was outdated and just wanted to start from scratch."

The 23-by-74-foot mural covered the north exterior wall of a community center. It was a splash of color motorists could catch a glimpse of as they passed the eastern edge of downtown Springfield.

As with the Haymarket monument, the mural tackled a touchy subject but left its message open to interpretation. A throng of multicolored figures reached for a factory door that read, "The System Inc. Do not disturb." Inside the factory, large cogs drove a conveyor carrying a box of human body parts toward a shredder that spewed greenbacks. This profitable operation was apparently assembling the missiles that occupied one corner of the mural.

To some, including Springfield's newspaper, the *State Journal-Register*, the mural was a vision of hopelessness. Others saw a glimmer of hope in the black, white and brown hands reaching for the factory door. To them, the scene represented a diverse coalition willing to take on greedy machinery.

Although it was created in 1982, the mural was titled *Corporate State: 1984*, a reference to the George Orwell novel that depicts a totalitarian socialist regime in which, "All history was a



*University of Illinois at Springfield professor Mike Townsend (upper right) and the east Springfield students who created Corporate State: 1984. Until it was whitewashed this summer, the mural covered a community center's exterior wall. Not pictured is muralist John Yancey, who came to Springfield to paint the work in the summer of 1982. Its title references George Orwell's novel. To some, the mural showed a people ready to force change. Others saw a citizenry that had been shut out.*

palimpsest, scraped clean and reinscribed exactly as often as necessary."

Mike Townsend, the University of Illinois at Springfield professor who helped create the mural, argues that this piece of history was maliciously wiped away.

"I'm still outraged at what happened," he says. "I call it a cultural crime. You don't just go do something like that and not say anything to anybody."

The fresh coat of white paint was applied in June. A new mural could eventually replace the blank wall, but mayoral aide Slottag isn't sure about the details.

"The mural was in very good shape considering it was 22 years old," Townsend says. "There obviously had to have been some behind-the-scenes meetings about this."

It was paid for with a small state grant, enough to bring John Yancey, then a Chicago artist, to Springfield, where he and Townsend worked with a group of east Springfield students. Now a professor at the University of Texas at Austin, Yancey continues to paint, and his recent work includes public pieces for convention centers in San Antonio and Austin.

Springfield officials didn't contact Yancey before whitewashing his mural, and no state law protects public art from the whims, or the paintbrushes, of public officials. The mural was too old to enjoy federal protection. If *Corporate State: 1984* had been created after June 1991, it could not have been removed legally under the Visual Artists Rights Act. The federal legislation protects immovable murals created after it was signed into law.

While building construction and renovation can threaten such murals, the federal law also provides some protection from public

passions. The vandalism toward the police statue that once marked the Haymarket site helps make the case for such protection. Unsolved explosions literally knocked the statue off its pedestal in 1969 and 1970, prompting the move to a friendlier home.

Brogger had that sort of history in mind when she set out to create the new monument.

"It's already difficult to make public artwork. This was especially hard," she says. "I understood when I approached this sculpture why it's been difficult to find a way to represent all the issues."

Some may consider her sculpture purposefully vague, but she says abstract is a more apt term, one that speaks to a certain intellectual quality that allows the individual to assign meaning.

"It's more about being inclusive than vague," Brogger says. "Things can be more than one thing and be real and true and relevant at the same time."

That same assessment could easily apply, at least posthumously, to Yancey's Springfield mural. □

*Pat Guinane can be reached at capitoltobureau@aol.com.*



# BRIEFLY

## MILLENNIUM PARK Gateway to the clouds

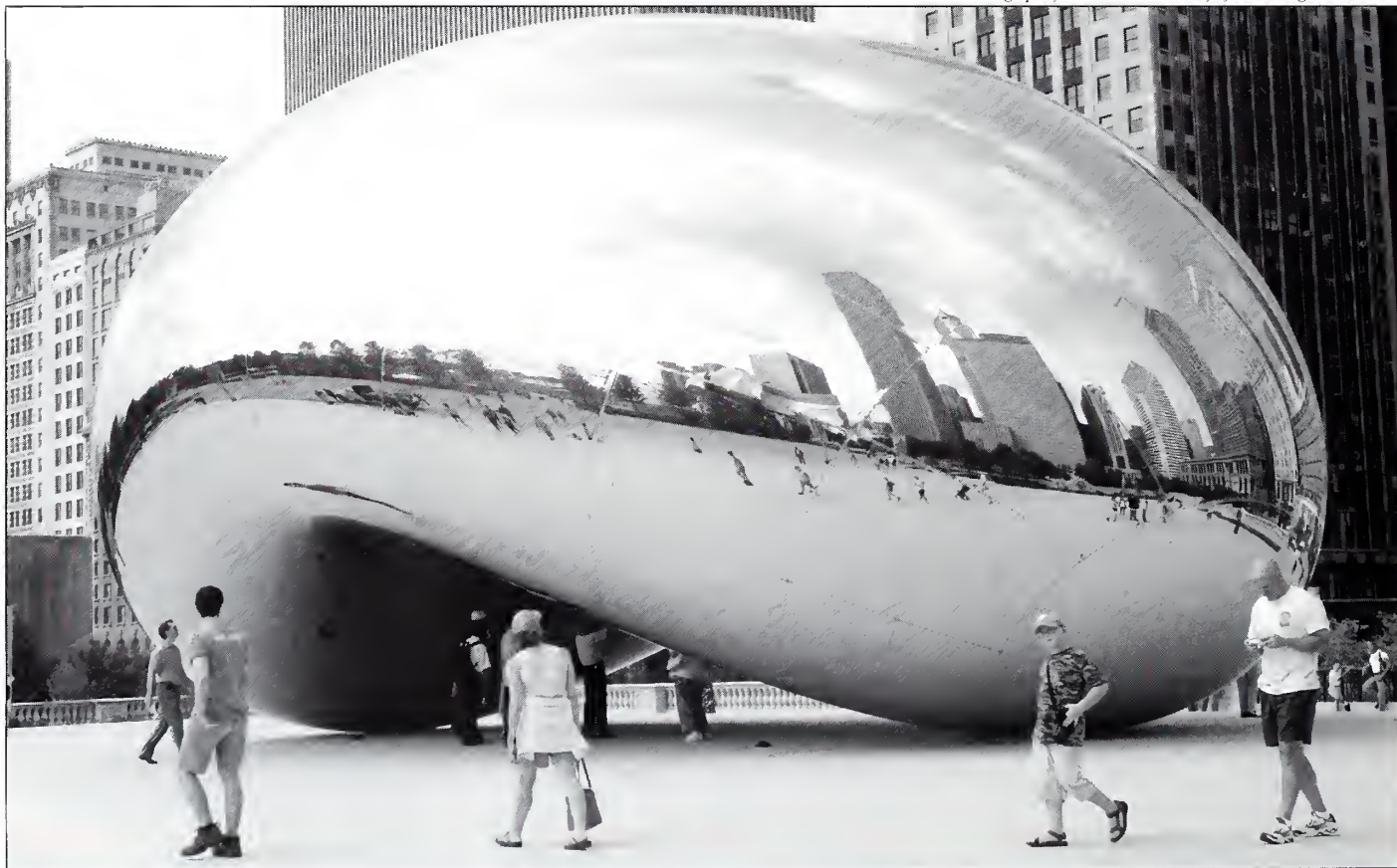
**F**or Chicagoans, 2004 will be remembered not only for the presidential election, Olympic competitions and an extra day in February. Millennium Park, the city's futuristic take on recreation, was completed in July. The 24.5-acre site includes the *Jay Pritzker Pavilion*, a Frank Gehry-designed music stage fashioned from hundreds of curled steel panels; *Cloud Gate*, a 110-ton, 66-foot stainless steel sculpture by the English artist Anish Kapoor; and the *Crown Fountain*, two 50-foot illuminated glass block towers, which project new images several times an hour and cycle 11,520 gallons of water each minute. Design efforts for the park, located on Michigan Avenue between Randolph and Monroe streets, began five years ago.

*Photograph by Brook Collins, courtesy of the Chicago Park District*



*The steel-ribbed stadium seats 4,000, and there's room for another 7,000 concertgoers on the lawn.*

*Photograph by Brook Collins, courtesy of the Chicago Park District*



*Liquid mercury inspired the elliptical Cloud Gate, which is one of the world's largest sculptures. Locals call it "the Bean."*

**For updated news see the *Illinois Issues* Web site at <http://illinoisissues.uis.edu>**



## Soldier Field's historic landmark status at risk

Federal officials were expected to recommend Chicago's Soldier Field be stripped of its National Historic Landmark designation after renovations at the lakefront stadium squeezed an asymmetrical steel-and-glass seating bowl between its famed colonnades.

The National Park System Advisory Board was to deliberate de-listing at a late November meeting. The final decision rests with the U.S. secretary of the interior.

In September, an advisory board committee unanimously recommended that Soldier Field lose its landmark status. It noted that Soldier Field kept its trademark colonnades, exterior wall and a few seats from the original design. But beyond that, "very little of the historic fabric remains."

The Chicago Park District, which owns and operates the stadium, "went to great lengths to keep those features intact," says Michele Jones, a spokeswoman for the district. Renovations preserved the colonnades, the most architecturally significant feature of the stadium, which opened in 1924 and was officially dedicated two years later to the memory of the soldiers who fell in World War I.

But National Park Service analysts concluded that not enough of the design remained to maintain its historic character.

"The most distinctive architectural feature of Soldier Field at the time of its National Historic Landmark designation were the pair of Doric colonnades. These colonnades visually defined Soldier Field. Inside the stadium, the colonnades provided a dramatic backdrop and were visible to all spectators," the committee said.

"Today, the colonnades cannot be seen by spectators inside the new seating bowl. From the outside, the new seating bowl is set behind, but taller than, the classical colonnades on the east side; the bowl projects up and over colonnades on the west side. Although the two colonnades were not adversely physically impacted by the new construction, their historic architectural context has been compromised."

Soldier Field was designated a historic landmark in 1986 as part of a review on recreation in the United States.

*Daniel C. Vock*  
Chicago Daily Law Bulletin

*Photograph by Brook Collins, courtesy of the Chicago Park District*



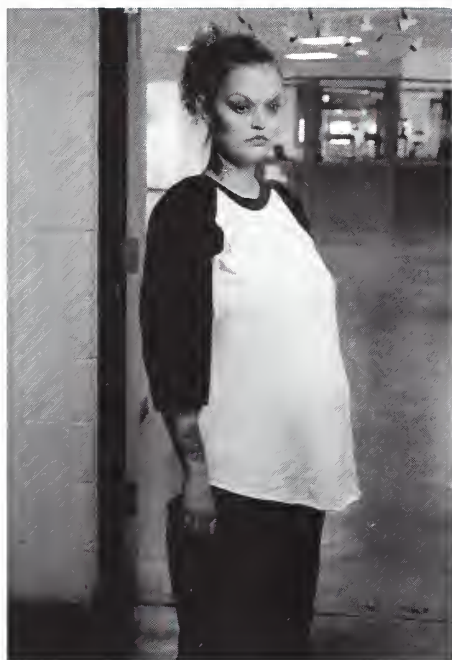
*Spanish sculptor Jaume Plensa designed the perpetually changing Crown Fountain.*



## Q&amp;A

## Question &amp; Answer

Photographs courtesy of the  
Museum of Contemporary  
Art in Chicago



## Artist's video exhibit portrays prison life

*Indonesian artist Fiona Tan traveled around the globe to create video portraits of guards and prisoners in United States penal facilities.*

*Three of the four facilities Tan visited were in Illinois: Logan Correctional Center and Lincoln Correctional Center in Lincoln and Jacksonville Correctional Center.*

*The exhibit, which runs through January 23 at the Museum of Contemporary Art in Chicago, reflects Tan's research into the history of photographing prisoners, using old Hollywood film techniques. Correction, as it is titled, features video portraits of nearly 300 inmates and guards.*

*This is an edited version of an e-mail interview with Tan by Jennifer Halperin of Oak Park, a former Illinois Issues Statehouse bureau chief.*

### **Q.** When did the idea for this exhibit first occur to you?

A year or two ago. I stumbled across a small newspaper article in a Dutch newspaper with statistics about the

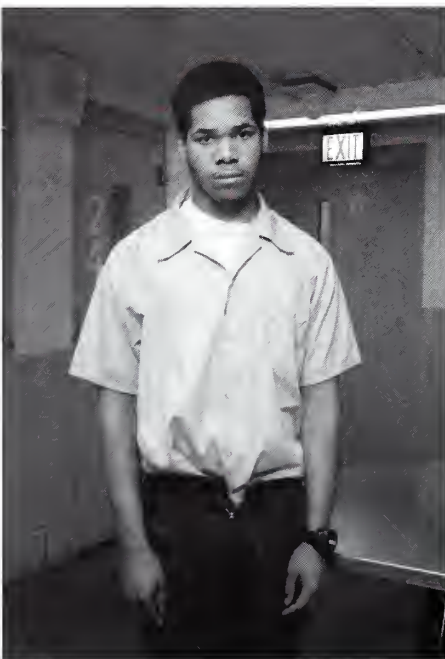
American prison population. Whereas in the late '60s the population of inmates in American prisons numbered close to 200,000, this number now exceeds 2.2 million. That is more than any other country, and a quarter of all prisoners worldwide.

### **Q.** What was your favorite part about creating this exhibit?

Editing. It was very intense but also a very special time to spend days and days in my studio so intensely looking at all these people, thinking about them, looking again at their body language and facial expressions.

### **Q.** As someone who is not imprisoned, and whose work takes you on many travels, how did you feel interacting with people who live and work in prisons?

I became aware what a huge institution it is. Not only the prisoners and guards are involved, but indirectly so many other companies, businesses, persons. It is a huge and growing industry.





**Q.** *What impression were you left with regarding the prisons you worked in, particularly the Illinois prisons?*

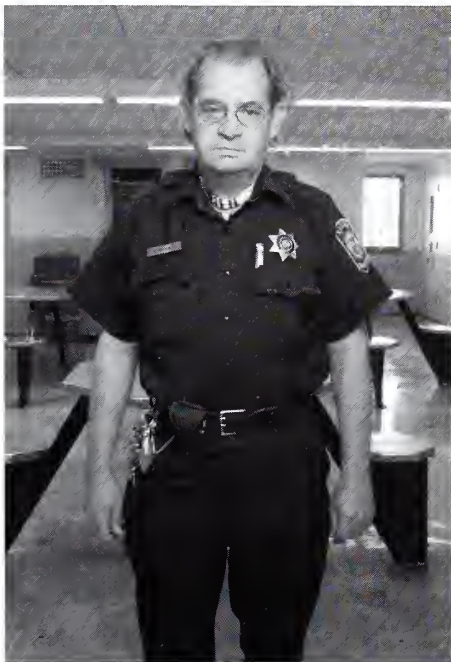
Filming in the Logan prison left a particularly great impression upon me. After some hours in a prison, you can feel the tension in the air and here there were so many men. Particularly filming in the X-block was difficult. One inmate asked me if I wasn't scared — a woman inside this building, locked in with nearly 200 dangerous men. At the time, I made a joke out of it and laughed it off. A short while after, I thought to myself, "Maybe I should be scared" and started to get nervous, even started shaking a bit. But I felt that it was imperative that I didn't feel scared or show any nervousness. Otherwise, this would be sensed and then something would go wrong.

**Q.** *Did creating this exhibit change the way you think of prisons, prisoners or guards?*

Yes. Because I was working on this piece, I read up on the history of the penal system in the West (which doesn't paint a rosy picture at all — prisons have never been and still are not particularly successful undertakings) and I had not before been inside a prison. And now it is overwhelming to think of all of those people (more than 2.2 million) still incarcerated, still within the prison walls. But also the guards become part of the system.



*Fiona Tan's video installation was commissioned by the Museum of Contemporary Art in Chicago, the New Museum of Contemporary Art in New York and the Hammer Museum in Los Angeles.*







This is an artist's rendition of *Dinocephalosaurus orientalis*, a long-necked sea reptile that probably preyed on fish and squid in a shallow sea in present-day southeast China more than 230 million years ago.

## Illinois scientists identify an ancient protosaurus that inhaled underwater prey

A fish swims in murky water some 230 million years ago, and sees a dark object moving toward it. But it doesn't feel a pressure wave to alert it that a predator is closing in. Suddenly, the fish falls into a whirlpool and finds itself behind a wall of teeth, the latest meal of a reptile with a neck more than 5 feet long.

That reptile, the *Dinocephalosaurus orientalis*, is a newly discovered species of a group called protosaurs, or predatory reptiles. They existed during the Triassic period, which marked the beginning of the

Age of Dinosaurs, and roamed the seas along Pangea, the land mass that existed before splitting into the current continents.

In a *Science* magazine article in September, three scientists described the characteristics of this unusual-looking aquatic reptile following the discovery of a well-preserved fossil in a limestone formation in southeast China in 2002. Chun Li, a researcher at the Chinese Academy of Sciences in Beijing and discoverer of the fossil, Olivier Rieppel of the Field Museum in Chicago, and Michael

LaBarbera of the University of Chicago co-authored the article. Rieppel and LaBarbera teach evolutionary biology at the University of Chicago. *Dinocephalosaurus orientalis*, which means "terrible-headed lizard from the Orient," characteristically had a neck that was 5.6 feet long, a body that was 3.3 feet long, and a tail of unknown length. "The unusual neck morphology of *Dinocephalosaurus* would have allowed it to suction feed, a feeding mode previously unknown for fossil aquatic reptiles,"

LaBarbera said in a published statement. "But suction feeding in *Dinocephalosaurus* was different from suction feeding in any other animal. Rather than expand the volume of its mouth to suck in prey, *Dinocephalosaurus* expanded the volume of its throat, in many ways a more effective approach."

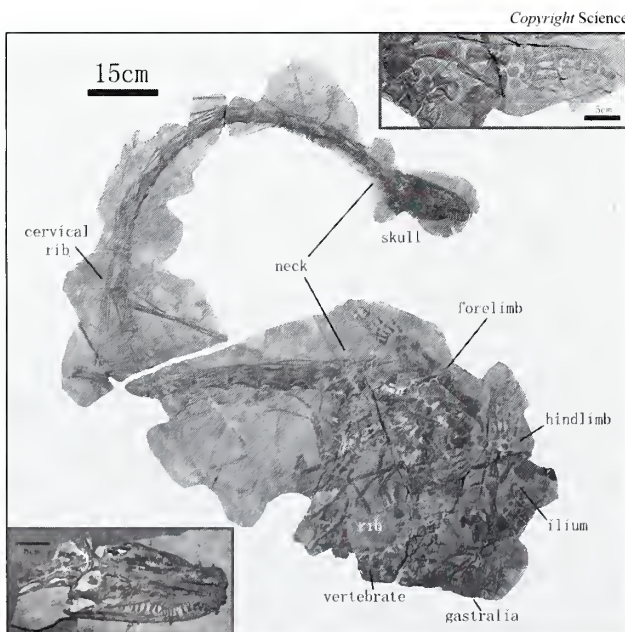
Rieppel, who is the chair of geology and curator of fossil amphibians and reptiles at the Field Museum, said in the statement, "This is important research because we have finally explained the functional purpose of this strange, long neck. It allowed an almost perfect strike at prey, which usually consisted of elusive fish and squid."

The reptile "sheds new light on the evolution of protosaurs and the functional morphology of these long-necked marine reptiles," Chun Li added.

Though, at first glance, the long-necked reptile may resemble the alleged Loch Ness monster, it couldn't breathe with its head above water. Due to physical limitations, LaBarbera thinks that the creature let its head and body float on top of the water to suck in air to breathe.

For more information about this ancient reptile and other prehistoric creatures at the museum, including Sue, the *Tyrannosaurus Rex* dinosaur, see the Field Museum's Web site at <http://www.fieldmuseum.org>.

Robert C. Ladendorff



This nearly complete skeleton of the predatory reptile was discovered in China. The tail and soft tissues were not preserved with the skeleton.



## Board kicks off collegiate art competition for 2005

**T**he Illinois Board of Higher Education has put out a call for entrants in the second Collegiate Artists Competition.

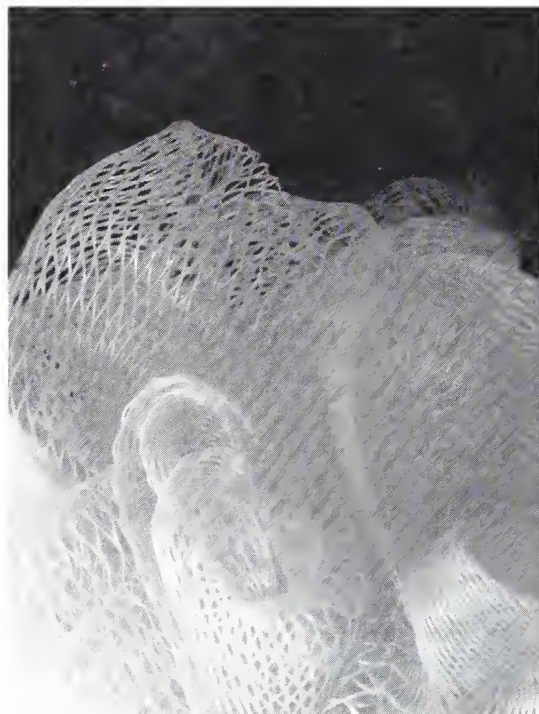
An awards ceremony and exhibition of the winners' art will be conducted in May at the Schmidt Art Center at Southwestern Illinois College in Belleville.

The contest is open to students enrolled in at least six credit hours' worth of classes at a public or private, two-year or four-year college or university in Illinois. Robert Sill, curator of art at the Illinois State Museum, will serve as juror and select the works to be exhibited. Four winners will receive \$1,000 awards.

The first competition drew 600 entries. Below are four finalists.



**Heaven**  
*Sandra Burns, Southwestern Illinois College*



**Untitled RA-4 photographic print**  
*Alice Wells, The School of the Art Institute of Chicago*



**Implosion**  
*Michael Jansma, Illinois State University*



**Dawn's Hands**  
*Ryan Shultz, American Academy of Art*

## ART BY THE NUMBERS

**\$475 MILLION**

Cost of Chicago's Millennium Park

**\$325 MILLION**

Amount over original cost estimate

**\$205 MILLION**

Amount donated by park patrons

**76**

National Historic Landmarks in Illinois

**15**

Approved art ed certification schools

**\$1,000**

Top award in collegiate art contest

**\$2,500**

State film office screenwriting prize

**300**

Studs Terkel service award winners

**7.5 MILLION**

State museum archaeology pieces

**3,000**

Dolls owned by the state museum

**500 MILLION**Years in state museum's *Changes***700**

Works held by defunct Terra Museum

**70**

Jackie Kennedy items in Field show

**\$25**

Price to see Jackie's dresses until May

## REPORT

Illinois' congressional contingent drew an overall grade of 'B' in a national arts' advocacy group's report card on funding support for the arts.

The Washington-based Americans for the Arts Action Fund handed out letter grades to all House members to reflect their support for the arts. Two Illinois Democrats, Janice Schakowsky of Evanston and Danny Davis of Chicago, received A+ grades for what the group described as a "perfect record" supporting the National Endowment for the Arts and other arts-related issues.

Republicans Henry Hyde of Wood Dale, Philip Crane of Wauconda, Jerry Weller of Morris, Donald Manzullo of Egan and John Shimkus of Collinsville got D's. Illinois' other representatives received A's. To see the report, go to <http://www.artsactionfund.org/>.

## PRESSBOX

The *Chicago Tribune* reports that the Field Museum has drawn complaints over its plan this month to auction a set of American Indian portraits by artist and adventurer George Catlin.

The sale, to be conducted through Sotheby's in New York, is expected to raise millions for the museum's anthropology collection. *Tribune* reporter William Mullen noted in his October 24 article that the 31 portraits and Western scenes, which were purchased by the museum more than a century ago, could bring as much as \$15 million. The sale, he wrote, was recommended by anthropologists at the museum because the paintings have artistic but not scientific value.

Mullen quoted Field President John McCarter as saying, "We felt that our responsibility is to collect current ethnographic materials that are at risk of disappearing, rather than retaining paintings of indigenous Americans by a European-American in storage."

But, Mullen wrote, experts on Indian culture contend the Field's decision misinterprets the anthropological worth of the art, which was produced when Catlin ventured deep into Indian country in the 1830s to depict a culture he believed would be lost. "They say the Catlins are irreplaceable visual records of Western tribes. Others question the ethics of the museum's decision-making process, believing officials changed the priorities of the museum's mission so the institution could cash in on the high demand for Catlin's art.

"The decision has caused some uncharacteristically strained feelings in the museum's back hallways. A number of patrons, trustees, volunteers and staff opposed the sale, including a trustee who resigned from the board in protest after members voted 50-2 to approve it."

The *St. Louis Post-Dispatch* reports that a documentary in the works features East St. Louis poet Eugene B. Redmond, citing him as an initiator of the Black Arts Movement of the 1960s and 1970s.

In the November 4 edition, reporter William Lamb noted that the film on the poet and Southern Illinois University-Edwardsville English professor will be called *Arkansippi Bard*. Redmond, Lamb wrote, coined "Arkansippi" to describe the "Southern heritage of many of the black migrants who flocked to East St. Louis seeking work in the early part of the 20th century."

Redmond is a part of the Black Arts Movement, "a loose coalition of writers whose work promoted the struggle for racial equality."

The *New York Times* reports in its October 27 edition that the FBI seized a \$10 million Picasso painting from a Chicago woman as part of a case related to Nazi looting.

The 1922 painting, *Woman in White*, was taken from Marilynn Alsdorf, who bought it from a New York gallery nearly three decades ago, wrote Carol Vogel. Neither Alsdorf nor the gallery knew the painting had been stolen. Nazis apparently looted a home in Paris in 1940 where the painting had been sent by its owner for safekeeping.

The *New York Times* reports that at the time of its closure, the Terra Museum of Modern Art was hosting what turned out to be one of its most critically acclaimed and well-attended shows, *Chicago Modern, 1893-1945: Pursuit of the New*.

"The show is a tribute to the artistic achievements of Chicagoans and to the city itself, which, as it happened, never truly embraced the museum," wrote David Bernstein. The museum was closed because of weak attendance.

The collection from the Terra, which closed on Halloween, was loaned to the Art Institute of Chicago.



# Postmodern past

In the new millennium, historical interpreters search for ways to reach a point-and-click generation

Essay by Dan Guillory

Imagine a postcard-perfect day. A tourist family ambles around the Old State Capitol Plaza in downtown Springfield. Mom and dad and two pre-teens have posed for digital images in front of the grand, eroded columns of the Old State Capitol Building. They have discovered that this old sandstone building was erected through the efforts of Lincoln and “the Long Nine,” a group of Springfield legislators who finessed the movement of the state capital from its former site in Vandalia. The family has sniffed around the new Abraham Lincoln Presidential Library, a few paces north on Sixth Street, and peered with obvious interest at the adjoining museum, nearing completion and scheduled to open in the spring.

Now family members are focusing on the life-sized bronze statuery group, *Springfield's Lincoln* by sculptor Larry Anderson, which symbolically evokes the Lincoln family on the critical day of October 4, 1854. Always attentive to her husband's appearance, Mary is smoothing Abraham's bronze lapel, while their favorite son Willie stands dutifully at their side and Robert, the eldest, scampers away — always the independent soul. Lincoln's first major speech, on the repeal of the Missouri Compromise, is tucked into his hatband and his long journey to the White House is about to begin. Encircling the group of bronzes is an inlaid circle containing the opening

lines of Lincoln's *Farewell Address* to the citizenry of Springfield, one of his most poignant and heartfelt utterances: “To this place, and the kindness of these people, I owe everything.”

Now this imaginary contemporary family is drawn to exhibits that flank the statues, storyboards in aluminum erected by the community consortium Looking for Lincoln Heritage Commission, with considerable assistance from the Illinois Historical Preservation Agency. This first pair of exhibits highlights the key events of 1837 (the year Lincoln settled in Springfield) and 1854 (the year dramatized by the statues). Each has two tracks of commentary, one on Lincoln himself, and the other on Springfield

history and culture. These two exhibits are the first of 33 that have been funded among the 75 that are planned.

The visitor will feel a kind of historical doubleness, simultaneously experiencing the present moment and the resonant events of the past, for each exhibit of this Springfield walking tour is situated on the exact physical spot it commemorates, including the location of Lincoln's barber, William Florville; of his carriage-maker, Obed Lewis; the handball alley where Lincoln played; the site of George Hall's haberdashery shop where he bought his famous stovepipe hats; Samuel Ball's Bath Shop where he took his weekly baths; Dr. French's Dentist Office where the future president received dental care; and Brunswick's Billiard Hall where the usually disciplined lawyer could unwind with his friends.

Each features a 4-inch medallion, or raised disk, that can yield a handsome rubbing, and the overall effect of the completed exhibits will be educational. Each will provide factual information about Lincoln's life and about the everyday culture of 19th century Springfield. This family of tourists — and the thousands who will follow — will learn about the personal habits, hygiene, dress and amusements of Americans who lived a century and a half ago.

Directors of museums and historic sites have long recognized that older patrons were

Photograph by Robert C. Ladendorff  
Springfield's Lincoln by sculptor Larry Anderson



On October 4, 1854, Abraham Lincoln prepared to deliver a speech in response to repeal of the Missouri Compromise, which barred slavery in most northern regions of the Louisiana Purchase, as evoked in this bronze statue.

already suffering from information overload. And the younger patrons, increasingly comfortable with cyberspace, were simply turned off by the glass-case exhibits of traditional museums. So the new historians wanted — and urgently needed — high-profile exhibits that were palpable, accessible and instantly memorable. They learned that by piggy-backing on famous political icons such as Lincoln, Jefferson or Washington they could attract a wider audience and communicate a broader range of cultural information.

The goal was no longer to merely introduce Lincoln or Jefferson, say, but to dramatize the day-to-day life of the world in which each lived and breathed.

And this user-friendly, interactive historical instruction will build upon the exhibits at the Lincoln museum, which will feature state-of-the-art technology, including holograms of President Lincoln, an exact walk-through replica of the Lincoln Log Cabin and historically accurate period costumes.

The 75 Lincoln sites in Springfield (in addition to the Lincoln Home operated by the National Park Service, the Lincoln Law offices and the Lincoln Tomb) will be linked to a larger heritage network of Lincoln sites throughout central Illinois, many of them administered by the Illinois Historic Preservation Agency. These sites include the David Davis Mansion (McLean County), the Lincoln Log Cabin (Coles County), the Mount Pulaski Courthouse (Logan County), the New Salem State Historic Site (Menard County) and the Vandalia Statehouse (Fayette County).

If one adds such culturally significant structures as the Vachel Lindsay Home (also administered by the state historic preservation agency), the Frank Lloyd Wright-designed Dana-Thomas House



*Seamstress Lara McGloughlin attaches a button to Mary Todd Lincoln's gown in preparation for display at the Abraham Lincoln Presidential Library and Museum in Springfield.*

and the James Millikin Home in Decatur (on the National Register of Historic Places), it is no surprise that the Looking for Lincoln coalition is petitioning Congress to expand its 10-county base of operation to include at least 41 additional counties, making that commission eligible for federal funding.

Thus, the opening of the new Abraham Lincoln Presidential Library and the ongoing construction of the museum have become catalysts for much broader, grass-roots efforts at preservation. Probably at no other time has the state of Illinois, along with county historical societies and local museums, been so self-consciously active in resurrecting and showcasing the most important sites and artifacts of Illinois heritage. Cynics might argue that cultural preservation makes good business sense because it often brings in tourism dollars. And while that claim may be superficially true, the roots of these initiatives go much deeper.

To understand this contagious interest in Illinois heritage, not merely in central Illinois, but in such places as Oak Park, Galena, Carbondale, Bishop Hill (Henry County) and the Mormon-related sites in Nauvoo, one must appreciate the quiet revolution that took place in the 1980s and

1990s. Historical interpreters and re-enactors virtually redefined cultural preservation by laying greater emphasis on commemorative and participatory activities of all sorts (battles, peace treaties, debates and speeches) and by involving ordinary people in re-creating these events through acting, interpreting, storytelling and imitating the craft traditions (sewing, tool-making, cooking and the production of furniture, musical instruments and weaponry) appropriate for each place and event.

During these decades, historical meccas such as Gettysburg and Williamsburg boomed. "Heritage" became the popular word to encapsulate this phenomenon, a quintessentially American response to history and culture, amounting to personal ownership, a way of laying claim to the past — not merely collecting memorabilia, but making a kind of existential commitment to history and culture by reliving the past.

Re-enactors at Gettysburg, for example, would arrive with their families, all dressed in period costumes. And for three days they lived in tents and cooked food that duplicated the period grub of July 1863. The inherent danger, of course, was that these historical interpreters might sometimes place too much emphasis on the physical uniforms, swords and battlegrounds and not enough on the ethical and political controversies that engendered them in the first place.

So there still remained plenty of work for the academic historians, who could provide the important contexts and interpretations of battles, speeches, artifacts and gravesites. In the best venues, heritage and history reinforced one another superbly. Many deep readers of Civil War history may well have been

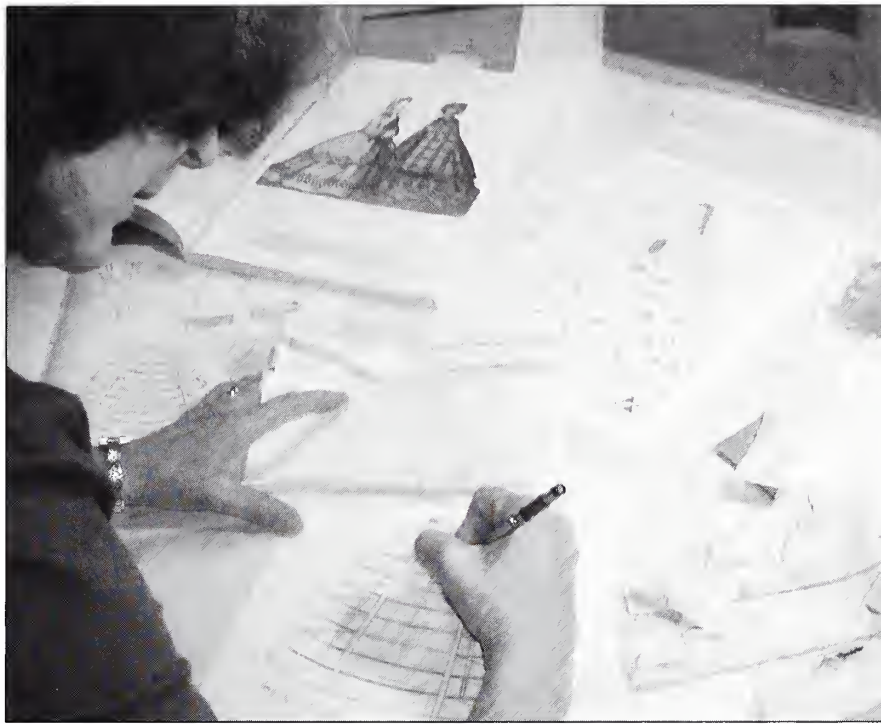


inspired by mock battles witnessed at Chickamauga, Pea Ridge or Shiloh.

Heritage also became part of the national media when filmmaker Ken Burns, who worked tirelessly through the late 1980s, produced his 1990 12-part miniseries, *The Civil War*, a beguiling mixture of documentary photographs, photomontage, sound-dubbing, voice-overs and quotations from actual letters of Civil War soldiers (read by the likes of Garrison Keillor and Morgan Freeman), punctuated by edited commentaries from famous historians. Burns performed similar feats of magic with his documentaries on baseball and jazz, and all of these masterworks were aired on the Public Broadcasting System.

In fact, PBS, the National Endowment for the Arts and the National Endowment for the Humanities, as well as such institutions as the Smithsonian, the National Gallery of Art, the National Air and Space Museum and the Library of Congress, have all played significant roles in our national dialogue about our past. Americans today enjoy a much richer appreciation of their national and local heritage because of the combined efforts of these taxpayer-supported institutions.

Of course, Ken Burns and PBS were not the first to recognize the powerful attraction of the past. Filmmakers have long recognized the national obsession with nostalgia in all its forms. So they typically employed old cars, furniture, swords, ships, houses and automobiles as historical shortcuts and visual cues for American audiences that had to be shown, not merely told, the historical era of the film they were watching. A little rock and roll or big band jazz on the soundtrack provided an equivalent orientation for the ear. The recent



*Art director Sarah Halpern of BRC Imagination Arts, an exhibit design company, sketches ball gowns to be featured in exhibits at the new Abraham Lincoln Presidential Library and Museum in Springfield. Halpern has representative scraps of fabric at hand.*

“biopic” *Ray*, about the life of singer Ray Charles Robinson, established its historical authority early on by evoking the cars and clothing of the rural south in the late 1940s and early 1950s, and by duplicating the infectious jive and blues that issued from the roadhouses and honky-tonks.

Nostalgia always appeals to Americans because their culture changes too often and too fast for them to apprehend it; nostalgia offers another opportunity to linger over and appreciate the artifacts of the past. And, as a nation of consumers, Americans really do identify themselves with objects and brands, Hershey candy bars, Campbell soup cans, Ford automobiles and the blue and butternut gray of Civil War uniforms.

The Smithsonian Institution recognized and encouraged this nostalgic love of things, thereby becoming the most American of museums by saving the jukeboxes, arrowheads, kitchen gadgets and cars that made Americans American.

The Smithsonian has been in the business of cultural preservation of artifacts since the Civil War era, while another Washington institution, the Library of Congress, has struggled to preserve our written past, including books, letters, pamphlets, catalogs,

broadslides, proclamations, treaties and other archival documents, including photographs, films and recordings.

Many of the books and papers housed in that vast repository have become dangerously brittle, and it may not be technologically feasible to save them all. But many can still be digitized before they flake and crumble into dust. The Library of Congress is now transferring its most fragile recorded materials — ambient sounds and spoken words more than a century old — onto compact discs. If they

don’t save these sounds, children of the future may never know what Henry Ford’s Model-T sounded like or recognize the chugging and puffing sounds of a typical steam locomotive.

Preservation of culture has evolved dramatically over the past few decades, and saving our heritage nowadays goes far beyond walking tours or interpreters sporting period costumes.

The Library of Congress has most recently inaugurated the National Digital Infrastructure and Preservation Program, an initiative designed to save Web sites and other Internet material, thereby creating a kind of digital archive. Today’s point-and-click generation of students routinely uses Internet sites to write term papers, just as professional researchers depend on even more sophisticated sites for access to academic articles, historical documents and other archival material.

Yet, Internet sites often have a short shelf life and can disappear without warning, leaving their precious data in an electronic limbo. Avoiding that frustrating loss is the precise intent of the new infrastructure initiative at the Library of Congress.

But that is only one of the potential problems with the exciting new informa-

tion technologies. As media philosopher Marshall McLuhan warned his readers two generations ago, the "medium is the message." For a new generation, raised on computers, cell phones, e-mail, I-Pods, Palm Pilots, BlackBerries, Game Boys and PlayStations, information and entertainment have become de facto digital experiences. Cyberspace becomes real space. To a sixth-grader, for example, the older technology of printed pages may seem like a hopelessly dull or nightmarishly slow way to access information. The challenge for teachers, artists, interpreters, curators, historians and librarians is that pop-up ads, instant messaging and surfing the net tend to create a mind-set that is radically different from the mentality of traditional readers, who may be more patient and detail-oriented. Traditional learners may actually enjoy teasing out the subtle meanings and implications of a text without having them spelled out in telegraphic style within a colored box on an illuminated screen in what might be called "Power Point Style."

There is abundant evidence that electronic technology can safely preserve printed texts and data; the problem is how to teach new generations to "read" (literally and symbolically) those earlier texts, such as Shakespearean plays, Victorian novels and key political speeches, many of which (such as those of Lincoln) are already available online. The English language itself is a highly sophisticated technology that, after all, precedes any digital communication.

Educators — not merely classroom teachers but historical and cultural interpreters of all stripes, including site interpreters, professional historians preparing background material, archaeologists and literary critics — will probably be practicing some form of what is now called "cultural criticism" as the technologies catch up with the different expectations of a new generation of students and tourists.

Cultural criticism means that anything under study will be seen in its broadest possible context, and nothing will be studied in isolation from its cultural and social environment. Many educators already are heading in that new direction and the Looking for Lincoln walking tour already has appeared on the scene.

Cultural understanding can be enhanced by creative uses of available computer software and by devising more interactive programs. Tenth-graders, for example, could read a true, not a "dumbed-down" copy of Shakespeare's *Hamlet*, perhaps with interlinear or parenthetical definitions of archaic language and easy links to sites on Elizabethan culture and music, complete with lute music and madrigals that could be downloaded, along with spoken versions of the speeches. And for heritage enthusiasts, an on-site digitized recording of an actor reading, for example, the *First Inaugural* or *Second Inaugural* addresses or the *Gettysburg Address* already is possible and probable.

Digital texts of all kinds will surely become more ubiquitous, and the more links, the more opportunities to point and click, the better. Technology should exist, finally, to make all culture more "user-friendly." The written word, then, may be challenged, but also ultimately rescued by the digital culture that is clearly becoming the contemporary norm.

Even today, a visit to the Vachel Lindsay Home on Fifth Street in Springfield is not complete without reading one of his poems and appreciating his original artwork in the physical setting where he lived most of his life and where he died. In the 1920s, this Illinois poet was the most famous bard in the Western world, better known than Robert Frost. Each year, the Vachel Lindsay Association helps to commemorate and preserve his verbal artistry by inviting members of the Lindsay family to present public programs and to conduct workshops in the schools. The association also sells videotapes about the life of the poet and colored reproductions of his distinctive artwork.

This small-scale outreach echoes a larger literary showcasing that occurs at the Illinois State Library with its biennial Illinois Authors Book Fair, an event that celebrates and honors the Illinois writers of poetry, history, crime fiction and children's literature. And the Illinois Arts Council regularly offers enabling grants so that poets and writers may visit schools and colleges to conduct workshops and read their work.

So preserving and extending the state's and the nation's cultural heritage

are indisputable mandates, the results of popular will and public policy. If anything, the trend seems to be growing stronger as new museums open their doors to the public. The Under the Prairie Museum in Elkhart preserves the "material culture" of early Illinois settlers, including buttons, clay pipes, medicine bottles, teacups, knives and other artifacts unearthed by Illinois Department of Transportation workers as they excavated and graded sites for new roads and bridges. The Hieronymus Mueller Museum in Decatur is being rebuilt on the actual grounds of the Mueller factory, where the 19th century German immigrant, a gunsmith turned industrialist, invented a water-main valve still used all over the world.

The Illinois State Museum recently completed major renovations using more digital technology. The entire first floor was redesigned to make it more accessible, and new interactive displays colorfully and effectively tell the complex story of Illinois' geological past.

Indeed, the overall efforts at cultural preservation in the state of Illinois, symbolized by the new Abraham Lincoln Presidential Library and Museum, might even be taken as a model for other states.

Recently, the Macon County Historical Society in Decatur unveiled a new Abraham Lincoln statue by acclaimed sculptor John McClary, who also will be producing the Lincoln statue in the entrance to the new Lincoln museum. McClary's bronze in Decatur depicts a life-sized Lincoln in ordinary clothes, studying a map of Illinois in 1837, imagining its future growth and seemingly limitless possibilities. Seen in this context, the use of new information technology by such agencies as historic preservation, especially in the new Lincoln museum, and the many grassroots heritage activities occurring throughout the state may be precisely the sort of thing that old Abe anticipated. □

*Dan Guillory is professor emeritus of English at Millikin University in Decatur. He has written essays on Abraham Lincoln and Vachel Lindsay and currently serves on the board of the Vachel Lindsay Association. His most recent book is Images of America: Decatur.*



# Showmanship

Designers are readying exhibits at the Abraham Lincoln Presidential Library and Museum, which opens this spring

As director Richard Norton Smith tells it, the museum promises to be one-of-a-kind. "Anyone who's been in a presidential library in the federal system won't recognize it. It's the scope, the scale and, most importantly, all the imagination. It will be multilayered, infinitely more complicated than anything now in existence." And it has another distinction, he says. "It combines showmanship and scholarship, creating dialogues between two groups that have rarely seen eye-to-eye." The museum's features include a replica of Representative Hall in May 1865, where Americans went to pay their respects to a slain president. To tell the story of the election of 1860, the museum will incorporate traditional texts and exhibits, but it also will include a modern TV control room that will broadcast 30-second commercials. They will deal with the issues of that day, but feel contemporary, Smith says. "We're in the storytelling business. The great storytellers draw us in emotionally and intellectually. That's what we're trying to do here."

*Photograph courtesy of BRC Imagination Arts and the Abraham Lincoln Presidential Library and Museum  
Mural painted by Darek Gogol*



*Charlie Otte of BRC Imagination Arts checks details in a backdrop of Lincoln's boyhood cabin that will be in the special effects theater. Once sets are in place, Richard Norton Smith says, then comes the major feat of making electronics such as the holographic theater work and "getting housekeeping in place."*

Photograph courtesy of BRC Imagination Arts and the Abraham Lincoln Presidential Library and Museum  
Painting by Gregory Manchess



The museum will attempt to "make visitors participants in history," Smith says. "It will be as though you are walking through the best of [an episode off] Biography or a Ken Burns documentary. In the end, visitors will leave the museum knowing more about America and Abraham Lincoln than they could ever imagine." This portrait is a small-scale version of a mural that will appear outside the entrance of the special effects theater. The museum's 25,000 square feet of exhibit space will display several original works of art and donated "treasures." They include a briefcase that Lincoln used while he was in the White House and a flag that flew over the Lincoln-Douglas debate in Freeport, which was donated by a woman in Montana whose family had possessed it for more than a century, Smith says.





*This preliminary color study is the basis of a final Gettysburg mural that will be 120 inches by 504 inches when installed at the museum.*



*This is a preliminary color study of a mural titled Black Troops Go To War. The final mural will stand 132 inches by 144 inches.*





Smith says, "We're in the process, if you will, to use a theater term, of building the sets. As you know, there are two journeys from the log cabin and to the White House." The sets cover more than 25,000 square feet of permanent exhibit space.



Usually, Smith says, "if you tell a museum designer you want a log cabin, you get Styrofoam." But that's not the case at this museum.



Of the representations at the museum, Smith says, "It's not only historically accurate. I think it's emotionally moving."



Designers went to Kentucky, got a 200-year-old tobacco shed and reassembled it to reproduce the Indiana cabin where Lincoln grew up.



Smith hopes work will be done so the museum will open by the April anniversary month of Lincoln's death and the spring tourist season.

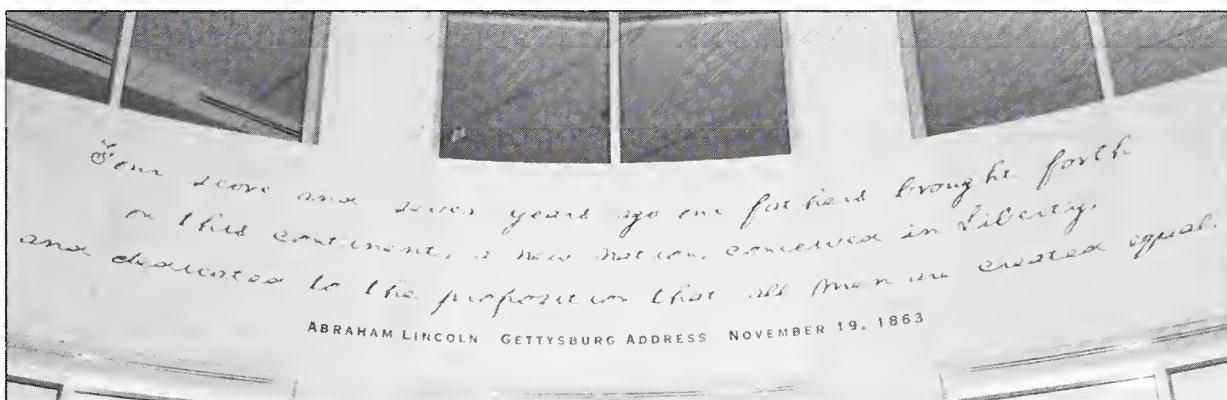


# *Scholarship is the substantive heart of the complex*

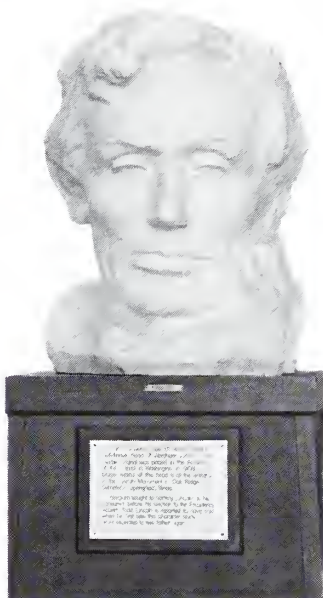
Photographs by Robert C. Ladendorf



*The library portion of the Abraham Lincoln Presidential Library and Museum opened its doors in November and now houses the 12 million-item collection of the Illinois State Historical Library, which has been incorporated into the museum complex.*



*Of the holdings at the Illinois State Historical Library, formerly housed at the Old State Capitol building, Smith says: "That incredible resource was not being tapped the way it should." It's located in the hometown of "perhaps the most recognizable figure on the planet."*



# Landscape in transit

Hand-cut glass tiles at Chicago's renovated Blue Line station reflect the rich story of Pilsen's immigrant community

by Pat Guinane

**F**ractured, disparate shards of glass form a lens. Through thousands of colorful fragments, we see the heart of a community preserved. In Hector Duarte's *Landscape in Transit*, tiny hand-cut glass tiles replicate brush strokes, creating a mosaic as rich as the people it represents. The work spans 25 feet 6 inches and stands 8 feet 6 inches tall, fitting stature for a portrait of Chicago — and for a snapshot of Pilsen.

Named by the arrivals from Czechoslovakia more than a century ago, the near Southwest Side neighborhood was shaped by waves of Europeans before it became the city's largest Mexican community. And this oncoming flow of immigrants, which infuses Pilsen and

Chicago with new life, is the central theme of Duarte's work, the latest addition to the Chicago Transit Authority's renovated Blue Line station at Cermak Road and Western Avenue. The mural is one of nine pieces in a \$1 million public art program accompanying the Cermak branch renovation.

Duarte's mosaic now helps mark the western edge of Pilsen, which is bordered roughly by the Chicago River to the south and east, 16th Street to the north and Western Avenue to the west.

Only 10 minutes from the Loop, this inner-city immigrant community faces encroachment from eager developers. But condominiums have yet to conquer Pilsen. Instead, the neighborhood is

defined by a haphazard mix of housing, shops and industrial plots that hint at its heyday as a canal and rail hub.

Today, Latinos make up more than 90 percent of the community. The Mexican immigrants, who make up a majority of the residents, began coming to Pilsen four decades ago. They inherited the neighborhood from the Irish, who followed the Germans, who came after the Bohemians, Lithuanians and Poles.

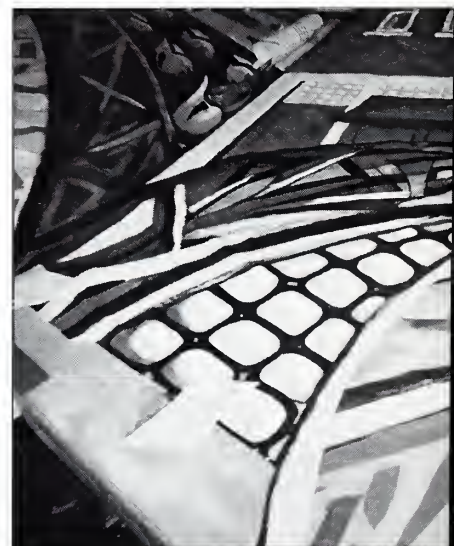
Duarte seeks to convey this succession. "Since the time that Chicago came about until the present day, it continues to be a place where immigrants are still arriving and still creating communities," he says through a translator.

A Chicagoan since 1985, Duarte was

*Photograph by Pat Guinane*



Chicago muralist Hector Duarte shows a sketch of *Landscape in Transit* during a recent tour of his Pilsen studio. The Chicago Transit Authority commissioned the glass tile mosaic for a renovated station.



An abstract skyline centers the mosaic.



born in Caurio, Mochoacan, Mexico. Primarily a painter, he uses his mural-sized mosaic to show the communion of divergent cultures.

Duarte studied at the workshop of Mexican muralist David Alfaro Siqueiros. An intense political activist, Siqueiros used his art to explore individual hardship and social ills. The style, often referred to as social realism, is proletarian by nature, making murals a perfect medium. This public and often political art form can be seen throughout Pilsen.

"This is the place where people were painting murals for the people, about the people," Duarte says, explaining why he immigrated to the Chicago neighborhood 19 years ago. Five years ago, he bought the two-flat on West Cullerton Street that is both studio and home.

For months, two long panels representing *Landscape in Transit*, his most recent work, dominated the space. They left a center aisle wide enough for visitors to witness the painstaking process that transformed mural into mosaic.

"It's really the style," Duarte says. "What I'm trying to do is capture the

movement in my paintbrush, so that makes it a lot more complicated."

Even with eight assistants, a full day's work would cover only one or two feet of the 225-square-foot project.

"It looks like candy," Duarte says, pretending to take a bite out of one of the bright glass tiles during a recent tour of his studio. Imported from Italy and Mexico, the 1- and 2-inch tiles come in red, blue, green, black, white and many more colors that fill small plastic tubs, forming a diverse palette. The tiles look like oversized Chiclets, and they're not much larger once the artist uses mosaic "nippers" to cut them into desired geometric forms. Together, these thousands of pieces — Duarte hesitates to give a more precise estimate — create

a portrait of Chicago. Like the city, the mosaic begins with the story of immigration. In one corner, monarch butterflies escape the frigid interior of a vendor's pushcart that holds paletas, Mexican frozen treats that are, essentially, Popsicles infused with the flesh of watermelon, cantaloupe and other fresh fruits. Just as the monarchs flee the northern winter for

warmer temperatures in Mexico, the immigrants' search for a better life brought them to Chicago.

The butterflies, created by Chicago-area ceramicist Jerry Lange, are blue, green, purple — a range of colors meant to represent the wide spectrum of immigration that started with Europe but now flows from Latin America.

"The mural really doesn't just represent immigrants who came from Latin American countries. It also represents immigrants from other countries," Duarte says. "We're all immigrants. They're the same monarch butterflies, different colors."

As they ascend, the butterflies meet and become part of the rebozo, an ancient woven shawl, which billows through the expansive artwork. The butterflies seek



*This is a sketch of Duarte's mosaic that was approved by the CTA last winter. In *Landscape in Transit*, butterflies represent a steady stream of immigration that infuses the heart of Chicago.*

Photograph by Pat Guinane



Photograph by Pat Guinane



*The multicolored imported glass tiles that transform mural into mosaic fill plastic dinner trays atop the unfinished work. The tiles are hand cut into geometric forms that the artist uses to replicate brush strokes.*





Many murals brighten Pilsen, Chicago's largest Mexican community. The neighborhood has been called "*la cuna de los muralistas*," the cradle of the muralists.

the comfort the garment has long provided Mexican women on cool evenings. The rebozo then wafts toward another metamorphosis, becoming the steel of railroad tracks.

In turn, the steel leads to the center of the mosaic, where an abstract anatomical heart gives life to the city above: skyscrapers, homes, factories, an oversized ear of corn, symbols that burst upward as though the city is pouring out its heart. Beyond this center flow vast expanses of water, which, like the railroad tracks, made Chicago a transportation hub, creating jobs and inviting immigrants.

Pilsen remains an entry point for immigrants, but it also has become a stable community. Teresa Fraga, a Mexican immigrant whose family moved to the neighborhood 38 years ago, says her relatives still live on the same block. "Why should we leave?" she says. "We've been there a long time. We put in our pennies, our savings, into these buildings."

Fraga works with Pilsen Neighbors Community Council, an organization she joined in 1975 to protect her home. At the time, Mayor Richard J. Daley was pushing Chicago 21, an urban renewal plan that would have demolished most of east Pilsen, including the 1000 block of West Cullerton Street, where Fraga's

family lives. Pilsen fought off the plan, but farther north, Chicago 21 is blamed for the gentrification that transformed Lincoln Park from a working class Puerto Rican community to a wealthy white neighborhood.

Community organization not only helped preserve Pilsen, but it convinced the city to build Benito Juarez High School, quite a reversal for a neighborhood that developers couldn't wait to dismantle.

That's not to say redevelopment is no longer a concern. The high-population, low-income locale remains vulnerable to the property tax hikes and high rents that follow new condos into old communities. Pilsen's population density is twice that of other Chicago neighborhoods. Some homes predate the 1871 Chicago fire and most — 78 percent — were built more than 65 years ago, according to University of Illinois at Chicago data. More than two-thirds of Pilsen's adults haven't completed the ninth grade and nearly 95 percent of Benito Juarez High School students are classified as low-income.

Fraga says a few Mexican families already lived on the block when her family arrived in 1966. While past waves of immigrants left their first American neighborhood behind, Fraga counts herself among a solid contingent of

multigenerational Mexican families in Pilsen. She speaks with pride about the savings that have purchased homes and the children who stayed to raise families.

It's this sense of community that has attracted artists. And it's what Duarte's mural aims to preserve.

"Years ago, when Pilsen was up and coming as a community for us, for the newcomers, we used to call it '*la cuna de los muralistas*,' the cradle of the muralists," Fraga says. "The murals reflect the politics of the old country, but also some of the politics of the new country. It also sends a message that this is the art of the people of this community."

That's what the Chicago Transit Authority is attempting to capture in the nine pieces of artwork commissioned for the Blue Line's renovated stations along the Cermak Branch, which runs through Cicero, Lawndale and Pilsen on its way toward the Loop.

The first piece, *Birth of Heroes: The Wall of Harmony* by Chicago artist Ivan Watkins, was installed in the Kostner station last August. The mural blends scenes from the surrounding Lawndale neighborhood with historic images of African Americans. Watkins, like Duarte, was one of nearly 300 artists who submitted proposals to the CTA.



The budget for the \$483 million renovation included \$1 million for the artwork, a sum that satisfies a city ordinance requiring that a small slice of public works projects supports public art. "All of the artists strived to create pieces in the communities along the branch that they [the communities] could identify with and take pride in," says CTA spokeswoman Anne McCarthy.

Duarte was one of two Pilsen artists chosen to take part. "His mural is reflective of the community and a complement to the other public murals in the area," McCarthy says. "It illustrates through concrete and surrealistic images the evolving physical, social and psychological landscape of the city and of the neighborhood around the Western station in particular."

Cesareo Moreno, visual arts director for the Mexican Fine Arts Center Museum in Pilsen, says public art becomes a "conduit" for the community, making the inclusion of local artists a crucial aspect. "It's definitely important," he says. "There needs to be something of a sense of history."

Like most immigrants, the artists came to Pilsen for cheap rents and found a community they could be a part of, Moreno says. Duarte's mosaic in particular preserves the history of the most recent immigrant community.

But, like Duarte's work, the Mexican Fine Arts Center Museum reflects a deeper history. The building originally was an Eastern European-style bathhouse, a reminder of the Bohemian culture that once characterized Pilsen.

That physical transformation contrasts with the work ethic that has stayed with Pilsen as its citizens moved on, making way for new immigrants. It's an ethic quite familiar to Duarte, who was racing to meet a late November installation for his mosaic. Only a few weeks before that deadline, he couldn't rule out a December unveiling and wasn't counting on much of a profit.

Conveying the spirit of his community through tiny bits of glass is a labor-intensive endeavor that spares Duarte little time or any expense. He promises an unveiling party, but cautions that the remainder of his \$100,000 commission might be "enough to buy a few beers, but not much." □

Photograph courtesy of Hector Duarte



*Sufragio efectivo, no reelección — effective suffrage, no re-election — was the motto of Francisco Madero, who overthrew Mexican President Porfirio Díaz in 1911, after his fraudulent re-election. The mural adorns Chicago's Francisco I. Madero Middle School.*

Photograph courtesy of Hector Duarte



*One wall of Awakening of the Americas, a Duarte mural covering four walls of a room in the Rafael Cintrón-Ortiz Latino Cultural Center at the University of Illinois at Chicago.*



# Hometown arias

---

Opera houses were the first civic centers. And preservation efforts aim to save a few of these symbols of 19th century prosperity and culture

by Beverley Scobell

When emergency room doctor Tim Martin learned the Kunz Opera House was threatened with demolition, he bought the historic landmark on Pinckneyville's square, evicted "about 500 pigeons," repaired the roof, painted the front facade and replaced the upstairs windows.

"My first goal is just to preserve it so it'll be there for future generations," he says, noting that "just always being there," even gray and deteriorating, made it part of growing up in the small Perry County community about 30 miles northwest of Carbondale. "I do a little, save up some funds and do a little more."

Few such preservation projects are a one-man show. Most efforts to save local opera houses are community projects, and townspeople take them on for much the same reason those public halls were built: to have a place to gather for entertainment and celebration.

Nearly every Illinois municipality can



*Woodstock Opera House hosted the Chicago area's first summer stock theater. Orson Welles, a local student, performed Shakespeare in the 1930s and Goodman School graduates Paul Newman, Tom Bosley, Betsy Palmer, Geraldine Page, Shelley Berman and Lois Nettleton gained acting experience there in the late 1940s and '50s.*



point to the place where its opera house once stood. They were the first civic centers, often designed to house city officials, the fire department or other public services on the first floor, with the opera house taking up the upper two or three floors. Others were private ventures, with retail shops on the lower level. Pinckneyville's Opera House was located over Kunz Hardware, then the P.N. Hirsch clothing store.

"At the end of the Victorian period, you weren't really a happening municipality unless you had a place for people to get together en masse to be educated, entertained, recognized for something important such as graduating from high school, so a municipal auditorium was an important feature as far as the community was concerned," says John Scharres, managing director of Woodstock Opera House Community Center, which has been in continuous operation since 1890, save for two years' restoration work in the 1970s.

Woodstock has always owned and maintained its opera house as a service to the public. "That is our official



*In continuous operation since 1890, except for two years of renovations in the 1970s, the Woodstock theater is said to have a house ghost, called Elvira by locals, who prefers seat number 113. Legend has it she jumped from the tower after not getting a part.*

**Right: Woodstock Opera House, as it looked in 1890, was designed and built for \$25,000. It housed the library, council chambers, court room and fire department. Today, it features historic furnishings, stained glass windows, tin ceilings, original woodwork and hand-drawn stencil ornamentations. The building itself became a stage for the 1993 movie Groundhog Day with Bill Murray.**

Photographs courtesy of the Woodstock Opera House Community Center

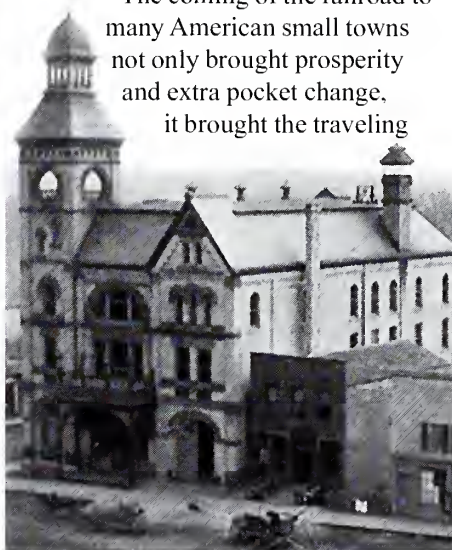
mission statement," says Scharres.

Located northwest of Chicago near the Wisconsin border, Woodstock is one of the community survivors in the battle to save small-town opera houses, the last vestiges of a short-lived cultural phenomenon that swept the nation at the end of the 19th century. In some cases, state and federal government grants have helped move preservation efforts forward. Scharres says Woodstock, a McHenry County town of about 20,000, tapped as many sources as it could, but the bulk of the money for restoration was raised locally. Built in 1889, that community's opera house included the library, the council chambers, a court room, the fire department and a second-floor auditorium. Woodstock's opera house was one of many that opened in Illinois in that period.

Construction of these community centers flourished between 1870 and 1920, driven by a grass-roots movement from a public wanting "acceptable" entertainment.

"Theater people were looked down upon by some religious groups, so congregations such as the Methodists and Baptists couldn't go into a place called a theater," says Richard Sklenar, executive director of the Theatre Historical Society of America. But an opera house was not as objectionable, though the only opera performed might have been the occasional aria. Most of the traveling shows performed melodramas, such as *Uncle Tom's Cabin* or *Ten Nights in a Barroom*, morality tales in which virtue always won out, says Sklenar.

The coming of the railroad to many American small towns not only brought prosperity and extra pocket change, it brought the traveling



## Illinois opera houses

The National Register of Historic Places lists 10 opera houses in Illinois. Some historic theaters began as opera houses but are listed as theaters.

- Alexis Opera House, Warren County
- Beardstown Grand Opera House, Cass County
- Odd Fellows Opera Block, Ellisville, Fulton County
- Fife Opera House, Palestine, Crawford County
- Galva Opera House, Henry County
- Harlan Hall Opera House, Marshall, Clark County
- Phoenix Opera House, Rushville, Schuyler County
- Sandwich City Hall and Opera House, DeKalb County
- Sesser Opera House, Franklin County
- Woodstock Opera House, McHenry County

performances to spend it on.

Stock troupes based in New York City were some 2,000-strong by 1910. And national directories listing theaters or public halls were published to assist the touring companies and the owners of the halls. Four such directories, dating from 1870, 1878, 1884 and 1908, contained listings for 216 Illinois cities and towns, according to Illinois Historic Preservation Agency documents. However, smaller opera houses probably would have booked regional groups rather than the national touring companies.

But just as the technology of the locomotive spawned opera houses, the technology of the moving picture sounded their death knell. That and cement roads, says Sklenar of the Theatre Historical Society. "Once hard roads connected towns, people didn't have to depend on local entertainment. They could go to the bigger towns, drive up the road to the county seat."

In 1981, as part of an independent survey for her book *Illinois Opera House: A Time of Glory*, Jerrilee Cain mailed a questionnaire to all Illinois towns that have populations of less



than 10,000. Of 200 communities that responded, 71 had opera houses still standing, albeit in various states of disrepair.

However, Harlan Hall in Marshall in east central Clark County offers hope that others are waiting to be resurrected. It was not included in the list of 71, yet in 2001 it was awarded National Register of Historic Places status and has been preserved.

Some communities that sought state dollars prior to the recession of the late 1980s were able to secure the funds necessary to restore opera houses. The town of Sandwich in DeKalb County, for example, received a \$1.28 million grant from the Illinois Department of Commerce and Community Affairs in 1983 to cover 75 percent of reconstruction costs. The rest, \$500,000, was covered by municipal bonds, which have been paid off.

The Sandwich Opera House, built in 1878, still houses city hall and a 310-seat auditorium. Though the building stood idle for a number of years, it again provides a modern setting for performing arts. In addition to being home for a community theater group and a dance

company, it provides a venue for music recitals and children's theater. Sandy Black, the opera house manager, says 10,515 kids, several of whom are home-schooled, have signed up for the 44 one-hour shows to be presented during the school year.

The story is similar in southern Illinois. Restoration of the Sesser Opera House was helped by two grants under two governors. In 1988, the Franklin County city received a \$200,000 grant from the Illinois Historic Preservation Agency through then-Gov. James Thompson's Build Illinois program. The late Paul Simon, who at the time was a U.S. representative from Makanda, helped organize additional private

fundraising. In 2000, then-Gov. George Ryan's Illinois First program provided Sesser with an additional \$280,000.

Originally built in 1904, destroyed by fire and rebuilt in 1914, the restored Spanish Colonial-style building again houses community theater and musical programs.

Many an opera house became a town's first movie theater, and some of

the more opulent were precursors to the grand movie palaces built in the 1920s and 1930s. The Fischer Opera House in Danville has such a history. Opened in 1884 as the Grand Opera House, the 1,100-seat theater was remodeled in 1912, reopening the next year as the Fischer Theater with state-of-the-art motion picture equipment. It closed as a movie house in 1982.

But the Fischer has some good friends in high places. In 1983, a fundraiser featuring Danville's five native sons who made it big in Hollywood — Donald O'Connor, Bobby Short, Gene Hackman, Dick Van Dyke and Jerry Van Dyke — raised \$400,000. However, an expected state grant fell through and



*The Beardstown Grand Opera House was purchased in March by a local group that is raising money to restore it to its original function as a hall for meetings and entertainment. Built in 1872, it was almost totally destroyed by a tornado when it was nearly completed. Rebuilt by owners and volunteers from the community, the opera house opened with the troupe starring General Tom Thumb of P.T. Barnum fame.*

Photograph courtesy of the Heritage Preservation Foundation



*With its tall windows and cast steel facade, the Kunz Opera House was the center of entertainment for not only Pinckneyville and Perry County but for much of southern Illinois for more than a half century. Everything from operas and silent movies to basketball and roller skating took place there.*

Photographs courtesy of Tim Martin



*Adding bright paint and installing new windows in the upstairs, Tim Martin is in the early stages of returning the opera house to its original appearance. Financing the project and doing much of the work himself, he aims to preserve the historic landmark and open it again for community use.*



restoration work was halted. The building was barely saved from demolition in 1997.

Local organizers have continued to work toward restoring the Fischer, which is now under the management of the Vermilion Heritage Foundation, a local nonprofit. Jim Beebe, the group's vice president, says an outside architect, Killis Almond, recently assessed the building and determined it is worth the expense. Almond is recognized as one of the nation's foremost authorities on downtown economic revitalization, multipurpose performing arts facilities and historic theater restoration.

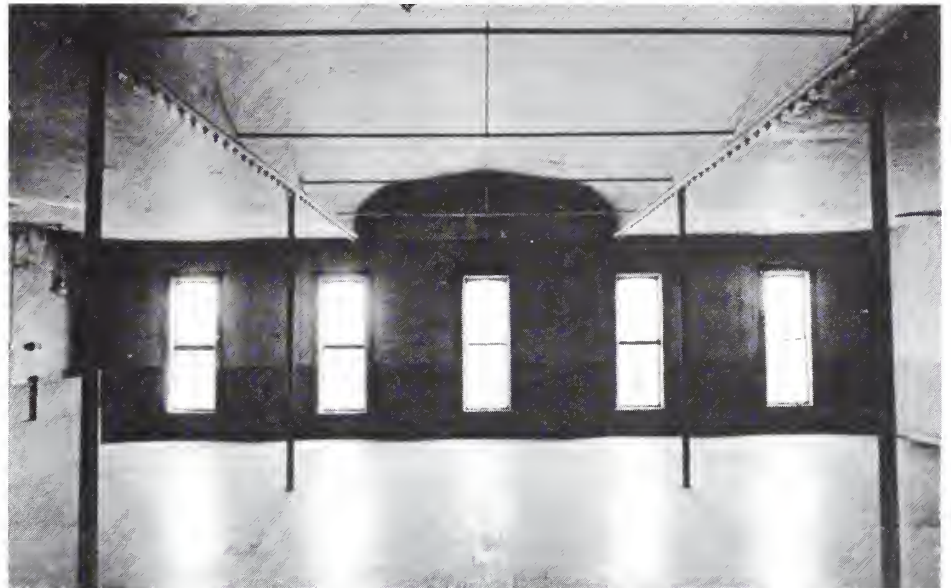
The heritage foundation estimates it will take \$6 million to \$8 million to restore the grand old opera house to a functioning Fischer Center for the Performing Arts. "But when you consider it would take \$20 million to build a modern civic center and closer to \$30 million to build something artistically comparable to the old theater," says Beebe, "then \$6 million is a bargain."

Though Tim Martin's vision of the Kunz Opera House in his hometown is not nearly as expansive or expensive as others around the state, he too sees the old building returning to its original function as a gathering place for the community.

"You need to have more than a Payless and a Wal-Mart," he says, "to know you're home." □



*Built in 1878 by the Blue Ribbon Temperance Society, the Galva Opera House was the hub of civic life in the small Henry County town. The theater is on the second floor with retail shops below. Now privately owned, the building is preserved for future restoration.*

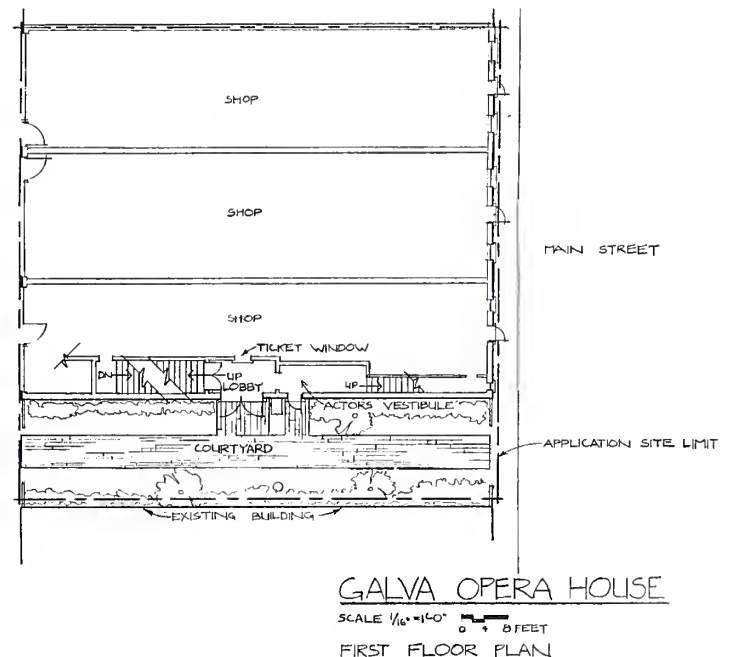


*The auditorium of Galva Opera House, from the stage. The room held many community events, including plays, graduations, roller skating and varsity basketball, which took additional skills to maneuver around the support poles. Local clubs used the hall until the late 1950s. It has been vacant for the last four decades.*

Photographs and drawing courtesy of Sally Nelson, who compiled a history for Galva's sesquicentennial



*In this undated photograph, the Amprion Mandolin and Guitar Club takes the stage of the Galva Opera House for its recital. In its heyday, the hall was used often by local talent and was on the circuit of leading touring companies. Also, unlike most other opera houses, Galva's theater did host operas. In 1886, traveling companies performed *The Mikado*, *Quo Vadis* and *Goethe's Faust*.*



# Three decades of public affairs journalism



*Illinois Issues* has evolved dramatically over the past three decades. One of the more popular innovations was our annual midwinter arts issue, an effort to highlight the importance of the relationship between policy and culture. Incredibly, this is our ninth issue devoted to the arts. Yet the magazine has always sought to draw a connection between quality of life in Illinois and public support for imagination in all its forms. The range

of our subject matter may surprise those who see public policy and politics reflected only in the activities in the state Capitol and city hall. We don't. So we have written about literature, dance, theatre, music, pottery, sculpture and painting. And on this eve of our 30th Anniversary year, we celebrate with a look back at what we shared with our readers.

The Editors

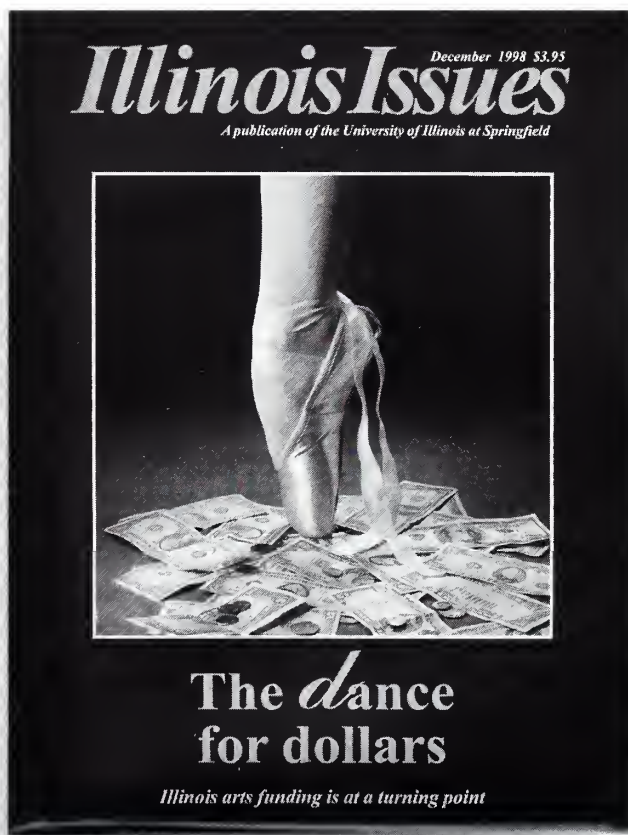
## Editorial cartoons

*Illinois is surely a paradise for political cartoonists. The scoundrels seem larger than life here, and the mishaps often draw national attention.*

It is 6 a.m. in Springfield, and editorial cartoonist Mike Thompson is planning the day's attack on House Speaker Michael Madigan. In Chicago, Jack Higgins already has been up for two hours contemplating a pen and ink assault on Mayor Richard M. Daley. Downstate in Belleville, brothers Glenn and Gary McCoy soon will be discussing ways to blast U.S. Rep. Dan Rostenkowski (D-Chicago).

While other journalists are consigned to a life of dreary objectivity and nitpicky details, an editorial cartoonist can sound off like the guy on the next bar stool. "Reporters can't write their opinions," says Jack Higgins, 39, Chicago *Sun-Times* editorial cartoonist. "We can draw the naked emperor."

Mike Cramer, August 1994



*Overall, the arts in Illinois rely on individual contributions for more than 70 percent of their financing.*

Maureen Foertsch McKinney & Burney Simpson  
December 1998

## Public art

*Illinois was one of the first states to set aside dollars in building projects to promote art and the artists who produce it.*

Some citizens may grumble about the art, but there is nothing in the Illinois collection that resembles the federally funded projects that have incurred the wrath of conservative congressmen. There are no homoerotic nude photographs by the late Robert Mapplethorpe or American flags on the Capitol floor similar to the controversial Dred Scott Tyler piece displayed at the Art Institute of Chicago in 1989.

Indeed, funding for the Art-in-Architecture Program has never become an issue among state legislators, largely because the money is tucked into capital appropriations for multibillion-dollar state buildings. The amount spent on art for each project is a fraction of the total cost.

Michael Hawthorne, December 1996



## Political fiction

*Sometimes novelists make the best sense of the political world. Freed from the facts, they can deliver the truth.*

Journalists tend to regard politicians as one-dimensional: a role with a title. And they talk in a shorthand of labels that does more to obscure than illuminate: pro-choice moderate, fiscal conservative from the burbs beholden to the teachers' union or medical association or business lobby. We find that Candidate X is for schools, against taxes, pro-environment, anti-crime, for jobs, against governmental waste, a platform indistinguishable from that of Candidate Y.

Rarely do journalists show us the layers that make up the complex and nuanced characters drawn by our most skillful novelists because voters are less demanding than readers, and more easily fooled.

*Donald Sevener, December 1997*

## Classic architecture

*If Chicago Mayor Richard J. Daley oversaw the postwar building boom, his son, Mayor Richard M. Daley, is intent on tidying things up.*

Chicago is used to world-class architects walking its streets. The likes of Helmut Jahn live in its confines; the shadows of Louis Sullivan, Frank Lloyd Wright, Harry Weese and Ludwig Mies van der Rohe loom.

But the big city is not so jaded that it couldn't get excited when architect Frank O. Gehry came to town last month. The southern California genius, who has been favorably compared to Wright, unveiled an impressive model of a band-shell and music pavilion that he designed for the city's Millennium Park, now under construction in a section of famed Grant Park.

Gehry is a hot architect, if there is such a thing. The 70-year-old design master won worldwide acclaim and attention with his new Guggenheim Museum in Bilbao, Spain. The silvery, spellbinding structure has been among the most widely discussed buildings of the decade and almost single-handedly reshaped the image of the once-troubled Basque city of Bilbao into that of a sophisticated international metropolis.

Bilbao needed Gehry. But does Chicago? Yes.

*Lee Bey, December 1999*

## Web literature

*These days, computers are blamed for a decline in reading, even a decline in writing. Technological innovations do present new problems. They also offer new opportunities. And, besides, some scholars believe the early reports aren't really all that bad.*

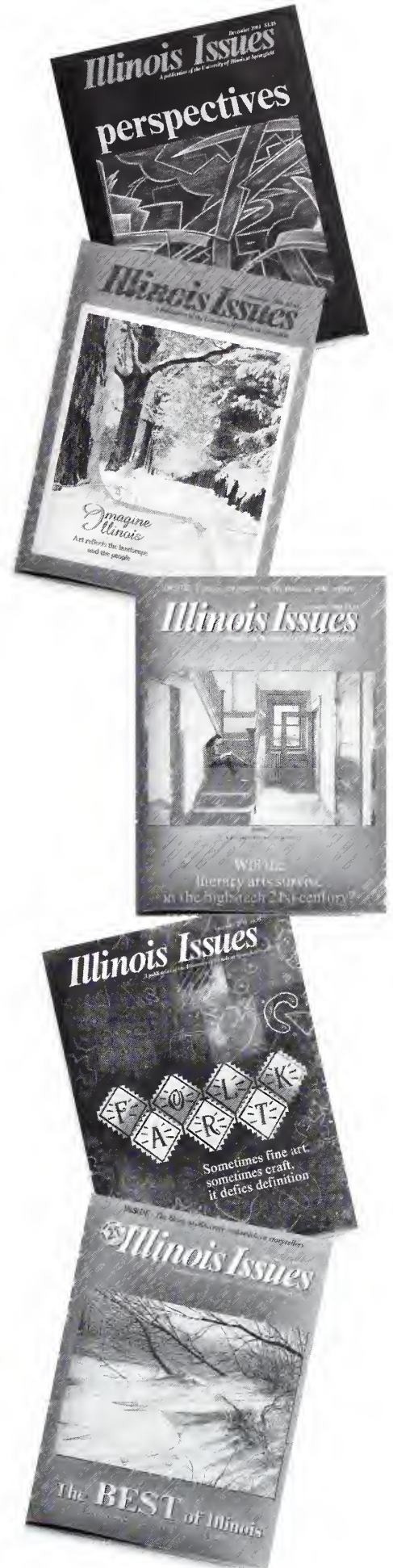
They say the book is dead. Journals and magazines, too. Newspapers? An archaic remnant of the past. In their stead, we have 97 cable channels and the World Wide Web. If the written word has any future at all, it will have to survive in cyberspace, an adjunct to the explosion of color and light that will provoke the world of the mind in the new century. People just don't read anymore. Let the hand-wringing begin.

Says who? Frankly, such pronouncements seem a tad premature. Yes, it's true, newspapers and journals are struggling, and the book business is taking it on the shins. Yet I'm not terribly concerned. The way I look at it, America has the usual quota of devotees who would read if they had to steal scraps of newspaper from trash cans in the catacombs, and about twice that number who would not read anything if the technology were developed to scroll pages directly into their brains. Too much trouble, too much time. The rest — the vast majority of the population — will read occasionally, for fun or information, even if it's only the box scores. Reading will not die.

What has and will continue to change is venue, the way we obtain our reading material. I am one of the small minority of determined readers; big barn bookstores were developed to serve us. (If anything, modern society is an improvement to bookophiles; we can go to stores in any respectable city and browse among tens of thousands of titles.) As a serious reader, I do find myself resistant to advancing technologies. It's hard to curl up next to the fire on a rainy day with a computer screen, almost as hard as lingering over favorite passages of a book recorded on tape. Give me a clothbound book when I crawl under the covers at night with a flashlight.

Still, I must admit the computer has opened a world of potentials to readers. I no longer have to go the bookstore or the library to obtain a copy of Machiavelli.

*Robert Kuhn McGregor, December 2000*





## PEOPLE

### Labor lawyer selected to fill Obama's seat

**Kwame Raoul**, a labor attorney for the City Colleges of Chicago, was sworn in to fill the 13th District state Senate vacancy created by **Barack Obama's** election to the U.S. Senate.

Raoul is a Hyde Park neighborhood resident, like his predecessor. Chosen by Democratic ward committeemen from that district, Raoul was installed in the state Senate just prior to the start of the fall legislative session. He is a former Cook County prosecutor who has made previous unsuccessful runs for seats in the state Senate and the Chicago City Council.

Among the issues Raoul says are of particular interest are education, health care, public safety and economic development. He states on his Web site that he plans to seek funding for workforce development and incentives for small and minority business development. He also notes that he supports changing the state formula for funding public schools.

## QUOTABLE

“My book went on the *New York Times* best-seller list and I was feeling pretty good about that until I looked on the hardcover list and the one that was shooting up the fastest was Jenna Jameson's *How to Make Love Like a Porn Star*, which gave you some sense of the degree to which celebrity and worthiness don't always go hand and hand in this culture. It's just not something that I take that seriously.”

*U.S. Sen.-elect Barack Obama assesses his newfound celebrity status during a November meeting with Statehouse reporters. Obama, a Chicago Democrat, was referring to his 1995 memoir *Dreams from My Father: A Story of Race and Inheritance*, which climbed the charts after he addressed the Democratic National Convention.*

### Next U of I president comes from Michigan



**B. Joseph White** is the U of I's 16th president.

The University of Illinois Board of Trustees hired **B. Joseph White** as that system's 16th president.

White was a successful fundraiser and a former interim president and dean of the business school at the University of Michigan. White, who takes the position on February 1, will succeed **James J. Stukel**, who has served as president since 1995.

“Joe White was the clear choice for president of the university in an exceptional field of highly qualified candidates,” Lawrence Eppley, chairman of the Board of Trustees, said in a prepared statement. “He has a track record and a national reputation as a creative leader who sets highly aspiring goals and gets results.”

White led the U-M Business School for 10 years beginning in 1991. Under his leadership, the school saw its endowment grow to \$260 million from \$35 million.

A Michigan native, he joined the University of Michigan faculty in 1975 as an assistant professor of organizational behavior and industrial relations. He was dean of the business school from 1991 to 2001 and interim president of the university in 2002. Prior to being named U of I president, he was on leave from the University of Michigan assisting the New York-based Fred Alger Management Co. in its recovery from losses in the World Trade Center attacks.

“Joe brings Midwestern values and sensibilities to the job, knows how Big Ten and major research universities operate and has demonstrated an ability to raise funds from friends and alumni of a university to provide the margin of excellence in a time of less reliance on state support,” Eppley said.

White, in a press conference announcing his hiring, said his plans at the university include continuing “to build the performance, stature, reputation and resources of the university” and making sure the U of I “is hard-wired to the needs of the people of Illinois, especially in education, economic development and health care.”

## APPOINTMENTS

**Dr. Ron Winters** and **Courtney Avery** fill the final two vacancies on the newly constituted Health Facilities Planning Board (see *Illinois Issues*, November, page 34 and September, page 12). Winters recently retired from his Elgin family practice after 40 years. Avery is program director for the Community Counseling Centers of Chicago, a mental health provider.

The board oversees health facilities construction projects.

The legislature dissolved the board after allegations stemming from a lawsuit charged that a board member helped extort a Naperville hospital. The legislature then created a leaner five-member board. Members do not receive a salary and must be confirmed by the state Senate.

**James Brennan** and **Lawrence Oliver** complete the appointments to the Executive Ethics Commission, a component of the ethics reform legislation signed by Gov. Rod Blagojevich in 2003. Brennan, a Wheaton attorney, is an author, speaker and editor on ethics and compliance topics. Oliver, a Chicago attorney, is chief counsel of investigations for Boeing.

The governor appoints five members of the nine-member board. Each of the other four is appointed, respectively, by the attorney general, the secretary of state, the comptroller and the treasurer. Members are paid \$31,912 per year and must be confirmed by the state Senate.

For updated news see the *Illinois Issues* Web site at <http://illinoisissues.uis.edu>



## Senate Democrats promote Durbin to leadership post

Illinois' senior senator, **Richard Durbin** of Springfield, has risen to minority leadership of the U.S. Senate. Senate Democrats in November elected Durbin assistant minority leader, a position also known as Democratic whip.

His move up gives Illinoisans leadership power in both chambers of Congress. House Speaker **J. Dennis Hastert**, from Yorkville, was chosen by Republicans to continue in his leadership role for a fourth consecutive term.

"Illinois will always be at the table for any discussion of legislation involving the leadership," Durbin said in a prepared statement. "The White House routinely has meetings with leaders of both parties, not just regarding new bills, but the leadership is frequently involved in discussions on a whole range of authorization and spending bills, especially if the president needs Democratic support for those measures."

Durbin becomes only the fifth Illinoisan to rise to Senate leadership, according to his office, and the first since Republican Everett McKinley Dirksen, who was elected his party's whip in 1957 and minority leader two years later.

As whip, Durbin's key responsibilities will be to lead day-to-day activity and to monitor activity on the Senate floor. He will be expected to keep Minority Leader Harry Reid, a Nevada Democrat, apprised of Senate Democrats' stances, to whip up enthusiasm for party positions and to make sure party faithful are on hand for close votes.

Durbin was elected to the Senate in 1996 and re-elected in 2002. He filled a seat left vacant by his mentor Paul Simon's decision not to run for re-election.



*Richard Durbin*

Reach  
thousands  
of people  
in the  
Illinois  
political  
arena  
How?

### TRI STATES PUBLIC RADIO

WIUM 91.3 & WIUW 89.5

Listen online at [www.tristatesradio.com](http://www.tristatesradio.com)

NEWS, INFORMATION, & ENTERTAINMENT FROM



NATIONAL PUBLIC  
RADIO



PRI  
PUBLIC RADIO  
INTERNATIONAL



GREAT LAKES RADIO  
CONSORTIUM

TRI STATES  
PUBLIC RADIO  
WIUM 91.3 & WIUW 89.5

TRI STATES PUBLIC RADIO  
WIUM 91.3/WIUW 89.5

News Department

Phone: 309/298-1873 Fax: 309/298-2133 E-mail: [rg-egger@wiu.edu](mailto:rg-egger@wiu.edu)

## ADVERTISE

In the  
2005 Roster of State  
Government Officials

One of Illinois' most  
comprehensive directories  
of state legislators, constitutional  
officers, state agencies  
and their key staff members.  
Addresses, phone numbers,  
e-mail addresses and Web sites!  
Plus, photos of all legislators!

Contact Chris Ryan,  
business manager

**Illinois Issues**

(217)206-6084  
[ryan.chris@uis.edu](mailto:ryan.chris@uis.edu)



## Write us

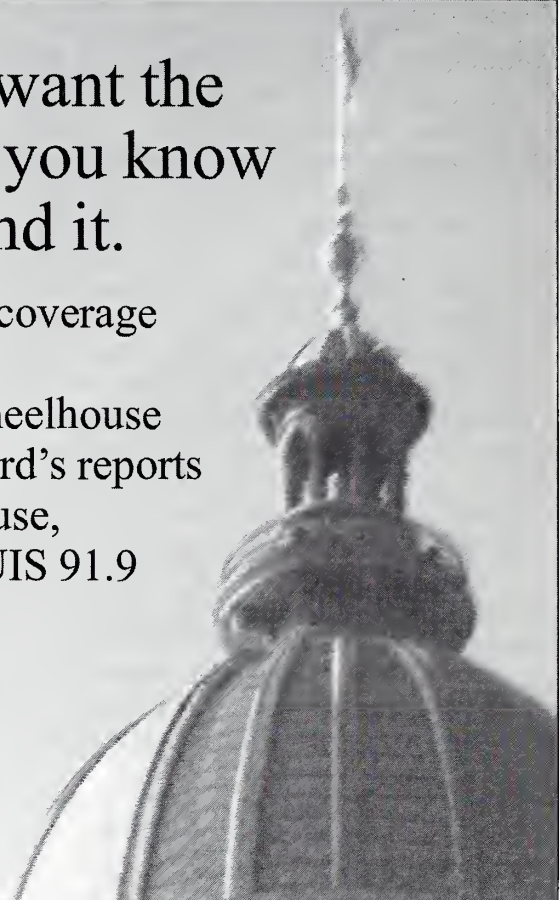
Your comments are welcome.  
Please keep them brief (250 words).  
We reserve the right to excerpt them.

Letters to the Editor  
Illinois Issues  
University of Illinois at Springfield  
Springfield, IL 62794-9243  
e-mail address on Internet:  
boyer-long.peggy@uis.edu

And visit Illinois Issues online by going to:  
<http://illinoisissues.uis.edu>

# When you want the real scoop, you know where to find it.

For unsurpassed coverage  
of state politics,  
listen for Bill Wheelhouse  
and Sean Crawford's reports  
from the Statehouse,  
weekdays on WUIS 91.9  
and WIPA 89.3.



## THE ILLINOIS STEWARD magazine



is published  
quarterly by  
the University  
of Illinois at  
Urbana-  
Champaign.  
This full-color  
magazine pro-  
motes respect,  
responsible use,  
and preservation  
of the natural

world. Articles are written by U of I faculty and  
staff and conservation professionals.

*The Steward* would make a great holiday gift  
for a friend who enjoys nature and wants to learn  
about statewide efforts to promote stewardship.

We also have a large-format, gift-quality,  
*Illinois Steward 2005 Calendar*. The 2005 edition  
features aquatic habitats of Illinois and is a great  
way to enjoy a bit of the outdoors everyday. The  
calendar is yet another holiday gift opportunity.  
You can order yours by going to our Web site:  
<http://ilsteward.nres.uiuc.edu> and accessing the  
ordering information.

ilsteward@uiuc.edu • [ilsteward.nres.uiuc.edu](mailto:ilsteward.nres.uiuc.edu)  
217-333-3650

## THE ILLINOIS STATE HISTORICAL SOCIETY'S CENTENNIAL AWARD PROGRAM

The Centennial Awards Program was established  
in 1984 to honor Illinois businesses, enterprises,  
institutions, and not-for-profits organizations  
operating continuously in the state for 100 years or  
more. The award celebrates longevity, as well as  
the economic, cultural, and civic contributions  
businesses make to their communities and state. More  
than 1,100 corporations have been inducted into the  
program, from Main Street barbershops and community  
service organizations to multi-billion-dollar industries.



### INTERESTED?



Call the **Illinois State Historical Society**  
at (217) 525-2781 for a Centennial Award application,  
or visit our website at [www.historyillinois.org](http://www.historyillinois.org).  
If you're in historic Springfield, stop by our offices at  
210-1/2 South Sixth Street, Suite 200.



Charles N. Wheeler III



## Whose moral values were key to George W. Bush's win?

by Charles N. Wheeler III

**A**re the majority of Illinoisans indifferent to virtue? That inference might be drawn from post-election punditry that credits President George W. Bush's re-election to the rising up of righteous voters alarmed by the nation's decades-long slide into perdition.

Analysts pushing the vote-for-godly-living scenario point to exit polls indicating moral values was the key issue for a plurality of voters — some 22 percent — four out of five of whom marked for the president over his Democratic challenger, U.S. Sen. John Kerry of Massachusetts.

Thus, the argument goes, Bush has a clear mandate to pursue moral values as defined by the religious right on hot button issues such as abortion, gay marriage and fetal stem cell research.

So if a vote for Bush was a vote for rectitude, what can be said about Illinois, where almost 2.9 million folks, almost 55 percent, voted for the other guy? Rebroadcasts all? Maybe not, one might conclude from a close look at statewide election returns. Perhaps the weakest links in the so-called Bible ballot argument are the assumptions that moral values can encompass only those espoused by social conservatives and that Bush voters overwhelmingly embraced the evangelical agenda.

For example, might not a voter opposed to pre-emptive warfare choose Kerry on moral grounds? Or a voter who deems adequate health care a more compelling

---

*So if a vote for Bush was a vote for rectitude, what can be said about Illinois, where almost 2.9 million folks, almost 55 percent, voted for the other guy? Rebroadcasts all?*

moral issue than same-sex marriage? Or one concerned about economic justice or the environment? Such issues are just as much matters of conscience for some as faith-based policy-making is to others.

Moreover, the case can be made that the hot button issues aren't paramount for many Bush voters. Consider the contest to replace U.S. Sen. Peter Fitzgerald, who's retiring. Faced with the starkest philosophical choice they've had in years, Illinois voters in record numbers rejected Republican Alan Keyes, a Maryland transplant who made morality the focus of his campaign. Instead, they chose Democrat Barack Obama, a liberal state senator from Chicago, whom Keyes denounced as a socialist who stood for a culture evil enough to destroy the nation's soul.

Keyes championed the religious right's agenda in no-holds-barred fashion, so one could argue his almost 1.4 million vote total represented a fairly accurate count of Illinoisans for whom that version of moral

values outweighed everything else — about 27 percent of the electorate.

Bush, though, pulled more than 2.3 million votes in Illinois, some 70 percent more than Keyes. The president carried 77 counties won by Obama, including the collar counties of DuPage, Kane, Lake and Will, where Bush outpolled Kerry by more than 100,000 while the conservative fire-brand was losing to the Democrat by more than 400,000. Presumably, "moral values" was not the overriding issue for the roughly 960,000 Bush voters statewide who didn't support Keyes, but instead voted for the pro-choice, pro-gay-rights Obama.

The Democratic victories were expected, of course. Neither presidential campaign had much of a presence in Illinois, while Obama led by 40-plus percentage points in polls taken after Keyes was tapped to replace Jack Ryan, the original GOP nominee, who withdrew following disclosure of embarrassing divorce records.

Keyes was drafted by Republican leaders in part with the hope that his passionate oratory would energize conservative voters in a handful of downstate districts, providing coattails for legislative hopefuls. The ploy did not work, as voters rebuffed most of the GOP challengers, and Keyes' candidacy was not much of a factor in ousting three of the four Democratic lawmakers who lost.

In the Senate, Republicans gained a seat when Granville businessman Gary Dahl

ousted Peru Democratic Sen. Patrick Welch, a 22-year veteran, in a central Illinois district composed of counties Obama carried handily over Keyes. Dahl's win trims the Democrats' edge to 31-27, with one independent who caucuses with the Democrats, for the incoming legislature.

House Democrats also likely will lose a vote come January, to a 65-53 majority, after matching a trio of incumbent losses with a pair of newcomer wins. Among the vanquished was Rep. Ralph Capparelli of Chicago, defeated by Rep. Michael McAuliffe, the city's sole GOP lawmaker. The loss of the 33-year veteran was a wash for Democrats, who claimed the open 15th District resulting from the redistricting-induced incumbent matchup in the 20th.

Also losing were two downstaters, Reps. Ricca Slone of Peoria and Bill Grunloh of Effingham. Slone may challenge her 230-vote loss to Aaron Schock, who at 23 is in line to become the legislature's youngest member. Keyes was no factor in the Slone-Schock contest, losing Peoria County by more than a 2-to-1 margin, but he may have aided Willow

---

***Faced with the starkest choice they've had in years, Illinois voters in record numbers rejected Republican Alan Keyes, a Maryland transplant who made morality the focus of his campaign.***

Hill farmer and businessman David Reis, a 62-38 percent winner over Grunloh in the 108th District in southeastern Illinois, which includes seven of the 10 counties Keyes carried.

Offsetting the GOP gains, though, was the surprise victory of Cicero Democrat Michelle Chavez, who unseated GOP Rep. Frank Aguilar of Cicero with no visible campaign and only minimal expense.

While Chavez did it on a shoestring, Election 2004 also saw the nation's most expensive race ever for a high court seat,

as Washington County Circuit Judge Lloyd Karmeier, a Republican, bested Appellate Court Justice Gordon Maag, a Democrat, for the 5th District Illinois Supreme Court spot being vacated by retiring Justice Philip Rarick. Between them, Karmeier and Maag raised some \$8.5 million, almost all of it from tort reform protagonists, with business and medical interests bankrolling Karmeier and trial lawyers and organized labor underwriting Maag.

Proponents of limitations on medical malpractice awards hailed Karmeier's victory — which cut the Democratic high court majority to 4-3 — as vindication for their position. Perhaps, but one has to wonder whether voters were motivated by tort reform principles, or by the unappealing choice between two candidates portrayed in vicious attack ads as soft on murderers, torturers and child molesters.

Just as in the presidential race, voters' motivation may not be as simple as the winning side would have folks believe. □

*Charles N. Wheeler III is director of the Public Affairs Reporting program at the University of Illinois at Springfield.*

When you need to know anything about agricultural issues, turn to Illinois Farm Bureau.

***www.ilfb.org***

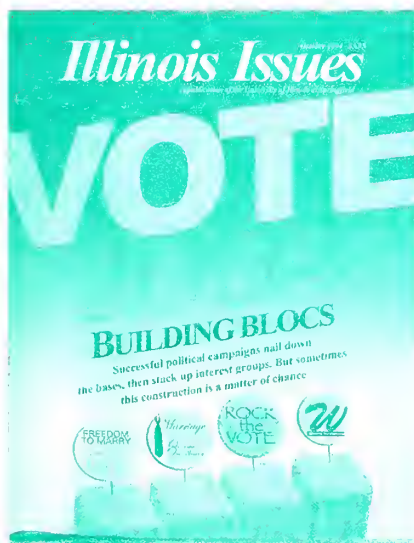
Let IFB be your expert resource to the world of agriculture.

**ILLINOIS FARM BUREAU®**  
***The state's largest farm organization serving farmers since 1916.***

INFD4008GS0804



# Last Minute Gift Idea



Subscription  
to **Illinois Issues**  
Give the gift  
to last all year  
One-year subscription

(January-December 2005)

11 issues  
of **Illinois Issues**  
magazine,  
plus

2005 Roster  
of State Government  
Officials

for only **\$34.95**

Please send subscription to:

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

From:

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

\_\_\_\_ Send a gift card with first issue

\_\_\_\_ Payment of \$34.95 (payable to *Illinois Issues*)

\_\_\_\_ Credit card ☐ VISA ☐ Mastercard

Acct. No. \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_





NO POSTAGE  
NECESSARY  
IF MAILED  
IN THE  
UNITED STATES



**BUSINESS REPLY MAIL**

FIRST CLASS MAIL PERMIT NO. 1901 SPRINGFIELD, IL

POSTAGE WILL BE PAID BY ADDRESSEE

*Illinois Issues*

UNIVERSITY OF ILLINOIS AT SPRINGFIELD

PO Box 19243

Springfield IL 62794-9980





PUBLIC TV STATIONS

WEIU  
Charleston

WILL  
Champaign

WMEC/WQEC/WSEC  
Macomb, Quincy  
Jacksonville/Springfield

WQPT  
Moline

WSIU  
Carbondale

WTVP  
Peoria

WUSI  
Olney

WYCC  
Chicago

PUBLIC RADIO STATIONS

WBEZ FM  
Chicago

WCBU FM  
Peoria

WDCB FM  
Glen Ellyn

WGLT FM  
Normal

WILL AM  
Urbana

WIUM/WIUW FM  
Macomb, Warsaw

WNIJ FM  
DeKalb, Rockford,  
Sterling, LaSalle, Freeport

WNIU FM  
Rockford, DeKalb

WSIE FM  
Edwardsville

WUIS/WIPA FM  
Springfield, Pittsfield



***Harness the power  
of public broadcasting  
across Illinois...***

***Chicago and the suburbs  
Rockford to Carbondale  
Charleston to Quincy***

Get the undivided attention of the most influential, educated, and affluent citizens in Illinois along with the top business decision makers.

Tap into public radio and television stations around the state and make your underwriting dollars work for you with a single phone call to the **Public Broadcasting Cooperative of Illinois** at

**(217)333-9394** for Les Schulte or

**(309)438-2257** for Kathryn Carter

Visit our new web site at **[www.PBCIonline.org](http://www.PBCIonline.org)**



**Congratulations to these LAWYERS,**  
recommended by their peers in a statewide survey,  
to be among the **TOP LAWYERS** in Illinois.



Stephen E. Balogh	Williams & McCarthy	Rockford	(815) 987-8900	Gov/Muni/Lobby/Admin
Roger H. Bickel	Freeborn & Peters LLP	Chicago	(312) 360-6377	Gov/Muni/Lobby/Admin
D. Bradley Blodgett	Hinshaw & Culbertson LLP	Springfield	(217) 528-7375	Gov/Muni/Lobby/Admin
Herman G. Bodewes	Giffin Winning Cohen & Bodewes PC	Springfield	(217) 525-1571	Gov/Muni/Lobby/Admin
Deborah H. Bornstein	Williams Montgomery & John Ltd	Chicago	(312) 443-3289	Public Utilities Law (gas, water, electric)
Andrew H. Connor	Schwartz Cooper Greenberger & Krauss Chartered	Chicago	(312) 845-5118	Public Utilities Law (gas, water, electric)
Stanley B. Eisenhammer	Hodges Loizzi Eisenhammer Rodick & Kohn	Arlington Heights	(847) 670-9000	School Law
Steven M. Elrod	Holland & Knight LLP	Chicago	(312) 578-6565	Gov/Muni/Lobby/Admin
William R. Enlow	Sorling Northrup Hanna Cullen & Cochran Ltd	Springfield	(217) 544-1144	Gov/Muni/Lobby/Admin
Nina J. Fain	Holland & Knight LLP	Chicago	(312) 715-5835	Gov/Muni/Lobby/Admin; Pub Finance; School
Anthony Ficarella	Hinshaw & Culbertson LLP	Liste	(630) 505-0010	School Law
Michael A. Ficaro	Ungaretti & Harris	Chicago	(312) 977-9200	Gaming & Casino Law
G. A. Finch	Querrey & Harrow LTD	Chicago	(312) 540-7524	Gov/Muni/Lobby/Admin
Richard G. Flood	Zukowski Rogers Flood & McArdle	Crystal Lake	(815) 459-2050	Gov/Muni/Lobby/Admin
Fred Foreman	Freeborn & Peters LLP	Chicago	(312) 360-6677	Gov/Muni/Lobby/Admin
James C. Franczek, Jr.	Franczek Sullivan PC	Chicago	(312) 786-6110	School Law
Allyn J. Franke	Hinshaw & Culbertson LLP	Waukegan	(847) 249-0300	School Law
John L. Gilbert	Hinshaw & Culbertson LLP	Belleville	(618) 277-2400	Gov/Muni/Lobby/Admin; School Law
Edward R. Gower	Hinshaw & Culbertson LLP	Springfield	(217) 528-7375	Gov/Muni/Lobby/Admin
Jack Guthman	Shelsky & Froelich Ltd	Chicago	(312) 836-4034	Gaming & Casino Law; Gov/Muni/Lobby/Admin
Charles F. Helsten	Hinshaw & Culbertson LLP	Rockford	(815) 490-4906	Gov/Muni/Lobby/Admin
Therese L. Hodges	Hodges Loizzi Eisenhammer Rodick & Kohn	Arlington Heights	(847) 670-9000	School Law
Frederick G. Hoffman	Howard & Howard Attorneys PC	Peoria	(309) 672-1483	Public Finance Law
Thomas E. Kennedy, III	Law Office of Thomas E. Kennedy III	Alton	(618) 474-5326	School Law
Timothy W. Kirk	Heyl Royster Voelker & Allen PC	Peoria	(309) 676-0400	Public Utilities Law (gas, water, electric)
Steven B. Kite	Gardner Carton & Douglas LLP	Chicago	(312) 569-1264	Public Finance Law
Steven M. Kowal	Bell Boyd & Lloyd LLC	Chicago	(312) 807-4430	Federal Regulatory Law
Thomas J. Lester	Hinshaw & Culbertson LLP	Rockford	(815) 490-4900	Gov/Muni/Lobby/Admin; Pub Finance; School
Thomas G. Lyons	O'Keefe Lyons & Hynes LLC	Chicago	(312) 621-0400	Gov/Muni/Lobby/Admin
Jeremy D. Margolis	Sonnenschein Nath & Rosenthal LLP	Chicago	(312) 876-3108	Gov/Muni/Lobby/Admin
James S. Montana, Jr.	Vedder Price Kaufman & Kammholz PC	Chicago	(312) 609-7820	Gaming & Casino Law; Gov/Muni/Lobby/Admin
Deanna Seward Mool	Brown Hay & Stephens	Springfield	(217) 544-8491	Gov/Muni/Lobby/Admin
James M. Morphew	Sorling Northrup Hanna Cullen & Cochran Ltd	Springfield	(217) 544-1144	Gov/Muni/Lobby/Admin
Keith D. Parr	Lord Bissell & Brook LLP	Chicago	(312) 443-0497	Federal Regulatory Law
Anita J. Ponder	Gardner Carton & Douglas	Chicago	(312) 569-1153	Gov/Muni/Lobby/Admin
William R. Quinlan	Quinlan & Carroll Ltd	Chicago	(312) 917-8450	Gov/Muni/Lobby/Admin
Sarah J. Read	Sidley Austin Brown & Wood LLP	Chicago	(312) 853-2171	Public Utilities Law (gas, water, electric)
John S. Rendleman, III	Feirich/Mager/Green/Ryan	Carbondale	(618) 529-3000	Gov/Muni/Lobby/Admin
E. Glenn Rippie	Foley & Lardner LLP	Chicago	(312) 558-4214	Fed Reg; Gov/Muni/Lobby/Admin; Pub Utilities
J. William Roberts	Hinshaw & Culbertson LLP	Springfield	(217) 528-7375	Gov/Muni/Lobby/Admin
John E. Rooney	Sonnenschein Nath & Rosenthal LLP	Chicago	(312) 876-8925	Fed Reg; Public Utilities Law (gas, water, electric)
Charles R. Schmadeke	Hinshaw & Culbertson LLP	Springfield	(217) 528-7375	Gov/Muni/Lobby/Admin
David M. Stahl	Eimer Stahl Klevorn & Solberg LLP	Chicago	(312) 660-7602	Public Utilities Law (gas, water, electric)
Zack Stamp	Zack Stamp Ltd	Springfield	(217) 525-0700	Gov/Muni/Lobby/Admin
John E. Stevens	Freeborn & Peters LLP	Springfield	(217) 535-1060	Gov/Muni/Lobby/Admin
Rhonda C. Thomas	Sonnenschein Nath & Rosenthal LLP	Chicago	(312) 876-8966	Public Finance Law

**Key:**

Fed Reg = Federal Regulatory Law; Gov/Muni/Lobby/Admin = Governmental, Municipal, Lobbying & Administrative Law; Pub Finance = Public Finance Law

This is a partial list of Members in the Leading Lawyers Network. Go to **LeadingLawyers.com**  
to view profiles of these and hundreds of other Leading Lawyers or call

**Find a better lawyer, faster.**

**(312) 644-7000**

A Division of Law Bulletin Publishing Company - est. 1854